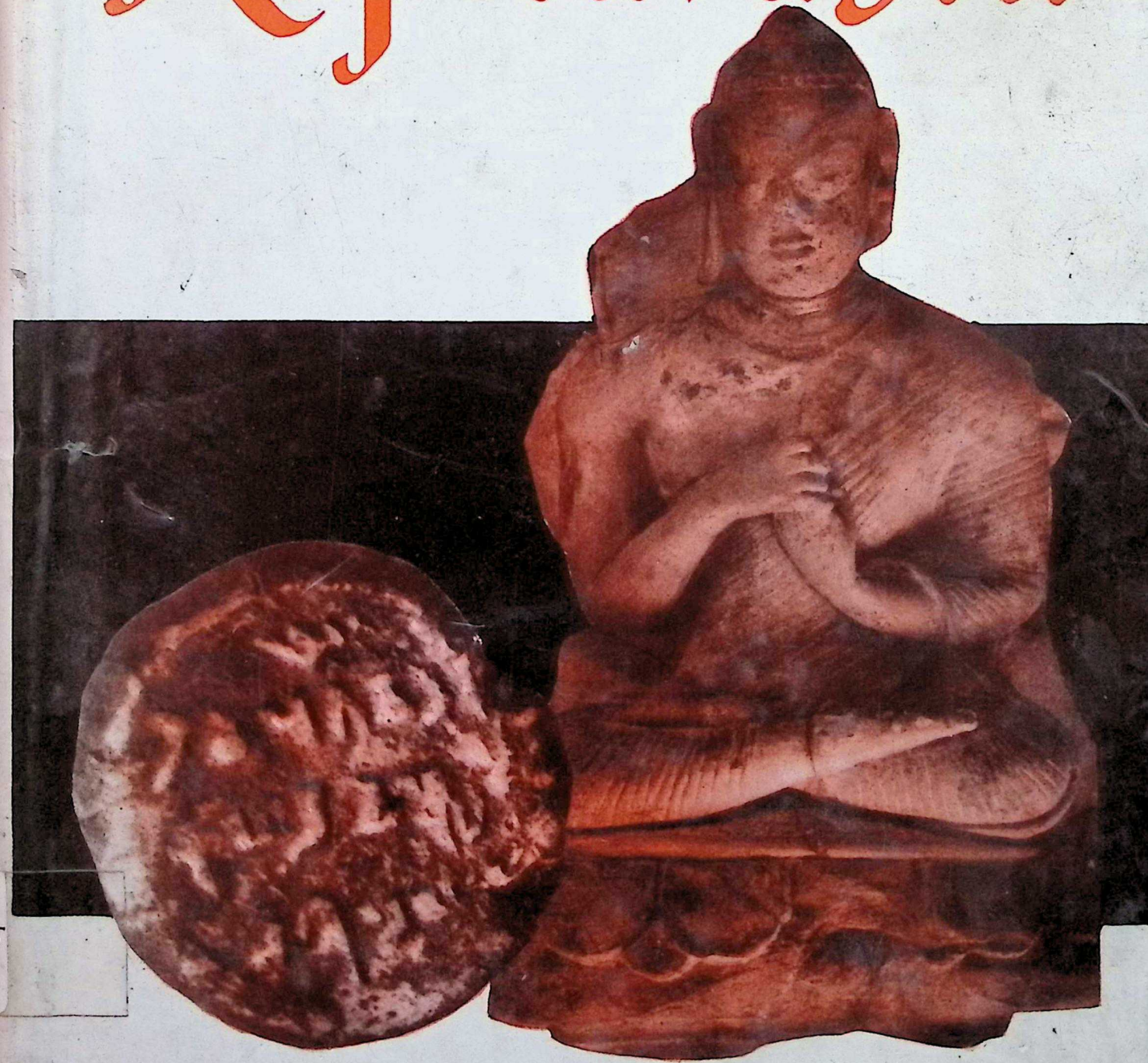
Discovery of Kapilavastu



K.M. Srivastava

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Paradoxical though it may appear, the extinction of Buddhism from the country of its birth over eight hundred years ago had such a sweeping effect that important places associated with it were completely lost into oblivion. A victim of such a deep impact was one of the most important towns, Kapilavastu, the location of which had been eluding the archaeologists for more than a century. Gautama Buddha, the Master of the religion, spent the first twenty-nine years of his life amidst all pleasures at Kapilavastu, before he renounced the world in quest of salvation and for the emancipation of humanity at large.

Like the lost town of Kapilavastu, the archaeologists were also lost amidst so many problems confronting them in the identification of the town. In such a situation the work was initiated in a manner which can at best be called a wild goose chase. Concentrated efforts were made by A. Fuhrer, P. C. Mukherjee, V.A. Smith and others to locate the town, particularly after the discovery of the inscribed Asokan pillar at Lumbini and incribed relic-casket at Piprahwa in 1896 and 1898 respectively.

Since the whereabouts of Kapilavastu continued to be unsettled, the author, in view of the great importance of the town in the early history of Buddhism, and thus India, started excavation at Piprahwa in Basti district of Uttar Pradesh in 1971. The book incorporates a scholarly and interesting account of the work which yielded antiquities of great importance and in a very large quantity, particularly terracotta sealings with the legend *Kapilavastu*. The sealings have now set at rest the long standing controversy regarding the precise location of Kapilavastu. The chapters on Seals and Sealings, Coins, and Terracotta Figurines are of special attraction for the scholars.

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Preface

The 'Discovery of Kapilavastu' to me is like the Christian traveller in 'Pilgrim's Progress', who at long last attained success and reached the 'Celestial City'. Like the traveller, I had also to undergo many trials, stress and strains in climbing the mountain of success. The epoch-making discovery is covered under the dust of a very long history behind it. Not that the scholars had closed their eyes on the importance of Kapilavastu in the early history of India and history of Bundhism as a whole, but they found themselves helpless in the challenge of its precise location. The scholars were, however, not deterred in the same fashion as the Christian traveller, who reached the Valley of Humiliation, where he was confronted by the foul fiend Apollyon. At first the pilgrim had a mind to go back. But he reflected that, "he had no armour for his back and it was, therefore, safer to go forward."

Engulfed in complete darkness, the scholars made a beginning in the attempts to locate Kapilavastu like a wild goose chase. Armed with one clue or the other, they enjoyed the liberty of declaring any place as Kapilavastu. Instead of keeping the doors open to the final identification of the site, they preferred to justify their stand in a subjective manner, sometimes taking the aid of wild imaginations, the details of which have been presented in the book. The identification, however, became a subject of avid discussion in the closing years of the nineteenth century, when the inscribed Asokan pillar at Lumbini and the inscribed relic casket at Piprahwa were brought to light by A. Fuhrer, a German scholar and W.C. Peppe', an English landlord in the years 1896 and 1898 respectively. Though the inscription on the relic casket supported by the distance from Lumbini recorded by the Chinese pilgrim Fa-hien were considered by certain scholars to be adequate enough to proclaim Piprahwa as Kapilavastu, yet the declaration made by A. Further in 1896 continued to outweigh the balance in favour of Tilaurakot.

It is rather unfortunate that we are completely overwhelmed by the opinion and views of a foreigner, without caring the least to analyse the details of the available evidence. A. Fuhrer was never condemned for the activities of greatest intellectual dishonesty in which he indulged to convince the scholars on his findings. Commissioned once again in December 1897 to assist and advise His Majesty's Government of Nepal in the supervision of excavation, A. Fuhrer concentrated on the banks of a large tank called Sagar in Sagarahwa village near Tilaurakot. In the guise of excavation, the work was simply a wholesale destruction. With the primary aim of corroborating identification of Kapilavastu, seventeen so-called square stupas and a conspicuously large structure, also considered to be a stupa and attached with the monastery, were ransacked right

upto the foundations, in search of treasures and reliquaries. All these structures were contemplated as the stupas containing the relics of the Sakyas massacred by Vidudabha, the young king of Kosala and son of Prasenajit. In order to associate the names of eighteen Sakyas including Mahanam with the structures, Fuhrer went to the extent of getting them inscribed in pre-Asokan characters. A. Fuhrer, however, was not successful in his attempt, which was fortunately foiled in time by V.A. Smith, who paid a surprise visit to the site, when the excavation was in progress. Thus the forgery was exposed to the public.

In spite of the fact that V.A. Smith caught A. Fuhrer red-handed, he was not bold enough to reject his claims on the identification of Kapilavastu with Tilaurakot outrightly. V.A. Smith cannot be absolved of the allegation of not only falling in line with Fuhrer, but going a step further in creating the greatest confusion in the identification. Though Smith appears to have been convinced by the identification of Piprahwa with Kapilavastu after the discovery of the inscribed relic casket, he lacked courage in coming out with a statement against Fuhrer openly. He, on the other hand, allowed the controversy to hang on by presenting a new thesis that the Kapilavastu shown to Fa-hien was Piprahwa, whereas the Kapilavastu shown to Hiuen Tsang was Tilaurakot. Smith did not hesitate in making such an unfounded statement, in spite of the fact that he himself was not in a position to uphold it. Smith, however, deserves appreciation for promptly accepting his inability in justifying the existence of two Kapilavastus. He said, "If I am asked the reason why, in or about A.D. 406, Piprahwa was regarded as representing Kapilavastu, whereas in A.D. 635 the city on the Banganga was regarded as representing the same place, I can only reply that I do not know the reason, and plead ignorance concerning events which occurred fifteen hundred years ago is excusable."[1] It is indeed surprising that in the same note he placed on record, "My identification of the Piprahwa site with the Kapilavastu of Fa-hien rests upon the pilgrim's description of his itinerary. Professor Rhys Davids by a wholly independent line of argument arrives at the same conclusion that Kapilavastu is represented by the Piprahwa group of ruins. I am convinced that Professor Rhys Davids' argument is sound and that the stupa opened by Mr. Peppe' really contained the relics of the Sakya sage, enshrined by his Sakya brethren shortly after his decease and cremation."[2]

Caught in the maelstrom of the dubious statements by a renowned historian like Smith, the scholars considered it much more advisable to support the views of A. Fuhrer. They did not believe in the existance of two Kapilavastus. Analysing all the evidences with a pre-conceived notion the scholars, one after the other, came out with statements corroborating the views of A. Fuhrer without any tangible evidence. The subject was never studied in an unbiased manner.

1. P.C. Mukherjee, Antiquities of Kapilavastu, Tarai of Nepal 1899, Archaeological Survey of India (Reprinted, Varanasi 1969), prefactory note by V.A. Smith, p. 16
2. *Ibid*, p. 22

Once Tilaurakot was accepted as the site of Kapilavastu, a complete lull set in in the twentieth century. It was not until 1962 that the question was opened up again. D. Mitra (Mrs.) was deputed to explore and also undertake excavations at some sites in the Tarai area of Nepal in order to settle the long standing controversy. During the course of her excavation at Tilaurakot, she did not come across any evidence in favour of the decision of A. Fuhrer. It was, however, not made public till 1972, by which time I had already marched a step further in the direction of locating Kapilavastu precisely by the discovery of the original relics of Buddha in the stupa at Piprahwa.

Everything in life, may be success or failure, is divinely arranged. Taking it for granted, a man may sometimes feel that he is not expected to do anything in the world. Such an approach to life, however, is not correct and a man with sound faculties and judgement will play the part allotted to him in the best spirits of a sportsman. Of course, man is not the master of circumstances, but at the same time he has not to act in a slavish manner. He has to get the spindle ready and God will send the flax. The final identification of Kapilavastu remained waiting for my hands for seventy-five years. Had W.C. Peppe' or P.C. Mukherjee not remained contented with the massive box containing the valuable objects found in the stupa at Piprahwa and the site would have been subjected to detailed investigation, the precise location of Kapilavastu would have been settled long back. The work was rendered much more complicated by the revised interpretation of the inscription on the casket by J.F. Fleet in the early years of this century without any logical grounds.

Opportunities stand in waiting for those who are prepared to grab them and to work in a devoted manner. The opportunity to identify Kapilavastu flashed before me of its own accord, when I was posted in the Mid-eastern Circle, Patna as a Superintending Archaeologist on 28th August 1970. Within two days my attention was arrested by the signature of B.B. Lal, the then Director General of the Archaeological Survey of India, on a demi official letter. Since he had assumed the charge of Director General, the practice of writing demi official letters to Branch officers was almost completely stopped. It was only in matters of extraordinary importance that the Director General posted a demi official letter to the Branch or Circle officer. Having observed the signature of the Director General, I went through the contents of the letter very carefully. The letter was addressed to my predecessor. While enclosing a copy of the complaint lodged with the Prime Minister of India regarding utter neglect and wanton destruction of the ancient site of Piprahwa, B.B. Lal requested my pedecessor to take necessary action. The complaint was lodged by the local monk Mahasthavir Dharmakirti, who stayed at Naugarh, head-quarter of a sub-division in Basti district of Uttar Pradesh. My curiosity on the signature of B.B. Lal deepened further on account of the contents of the letter and, therefore, I got impatient to see the reply sent by my predecessor. While inviting the attention of B.B. Lal to the demi official letter on Piprahwa, he submitted a long list of posts, which he needed for undertaking the

works. This is how the opportunity was spilled by him and the ball passed on to the other's court. My predecessor was very well aware that sanction of so many posts at a time on a simple complaint was well nigh impossible. The matter was, thereafter, shelved without any further correspondence from B.B. Lal on the issue. Neither the posts were sanctioned nor the work was undertaken.

An important matter, which remained buried for more than a year, was made alive by me as a golden opportunity. Though I was extremely eager to visit the site immediately, it was not possible to reach the place on account of heavy monsoons. I, therefore, directed my attention to the study of all the references to the site. This is not the place to go into the details of the hardships I had to undergo in conducting the excavations at a very remote place. My firm belief in the identification of Kapilavastu armed me with adequate strength to stand all the difficulties. I was at long last crowned with success in March 1973 when a large number of terracotta sealings with the legend 'Kapilavastu' were found in the Eastern Monastery at Piprahwa, which finally clinched the issue. Coming as it did, in addition to the discovery of the relics and the town site with rich antiquities, it put the lid on the controversy once and for all.

Discovery of such a great importance in the early history of India should, as a matter of fact, have received world-wide acclaim without any loss of time. I was, somehow or the other, deprived of the recognition, which I deserved. Instead of my getting any credit or reward, the news was kept suppressed for a period of three years, particularly because it was not in tune with the authorities above, under the misconception that discoveries and inventions are the prerogative of a particular class occupying high positions. Pressurized by a number of correspondents, I was permitted to give a press statement, and a news item on the front page of The Times of India (New Delhi City edition) appeared on the 24th January 1976 under the title of 'Lost City of Kapilavastu Found'. The news item gathered a blinding storm around it and a number of scholars, largely from Nepal, questioned the identification of Kapilavastu by taking a recourse to the most unbecoming language. In fact, an active campaign was launched against me in a manner far from being civilized. Two booklets incorporating most damaging articles, exhibiting the taste of the scholars, were hurriedly printed. Any scholar is free to express his views, but he has to observe certain norms in the use of language at least. It is believed by some that a filthy language carries greater force, though it works only like an empty drum. In spite of the decisive evidences with me, I did not receive any support from the higher authorities. On the other hand, I was taken to task and asked to explain. I could not, however, sit idle on the abuses showered on me. Without losing much time in picking up all the objections brought out in the two booklets, I prepared necessary answers to them in order to justify my findings. In the absence of support from higher authorities I considered it advisable to bring out my own comments in a nicely illustrated book Shri Panchbai of the Nagpur Buddhist Centre was kind enough to undertake the

publication of. The complimentary copies of the book, which I sent to the higher authorities, worked like a fuel into fire. Anyway, the cat was out of the bag. I do not consider it the proper place to give an account of the sufferings to which the authorities subjected me to quench their unbounded wrath. I would like simply to emphasise that facts cannot be ignored and the wrath of a limited few cannot blind the eyes of the scholars round the world.

In the same strain of feelings and context I give below an extract from the Presidental Address of Dr. D.C. Sircar, an eminent epigraphist, who delivered this address before the august body of Indian History Congress at Bombay in 1980.

"What is particularly deplorable is that a few writers, both Indian and foreign, have failed to understand the real nature of such clear cases of forgery. Some Oriya writers have even taken the palpably absurd stand that the Kapileshwar inscription is a genuine Asokan record and that therefore the Buddha must have been born in Orissa. It is difficult to argue with such people on this point because they would feel that non-Oriyas are making an attempt to deprive Orissa of its glory of being the Buddha's birth place. The caricature of research in Chakradhar Mahapatra's book entitled *The Real Birth Place of Buddha* (Cuttack 1977) and the encouraging remarks thereon by some foreign and Indian scholars it carries are expected indeed to reveal the hopelessness of the situation we are facing. As yet, however, no other birth place of the Buddha has been claimed on the basis of the Mathura Museum copy of the Rummindei pillar inscription.

"Similar has been the case with the location of the city of Kapilavastu, the capital of the Sakya people. Its name has, even from ancient times, been often wrongly written as 'Kapilavastu' due to wrong Sankritisation of Pali-Prakrit 'Kapilavatthu', Pali-Prakrit *vatthu* standing for both the Sanskrit words *vastu* (an object) and *vaastu* (a habitation). Literary evidence was inadequate for the definite location of the Sakya city so that some scholars were of the opinion that it stood at the site of modern Tilaurakot in the Nepalese Tarai while another group of them preferred to locate it at the village of Piprahwa lying in the same neighbourhood but falling in the Basti District of Uttar Pradesh in India, actually on the northern fring of the District, immediately to the south of the Nepalese border. Excavations were recently carried out at both Tilaurakot in Nepal and Piprahwa in India by the officers of the Archaeologlcal Survey of India; but Tilaurakot yielded no antiquity offering evidence on the point whereas more than forty seals belonging to the *Kapilava* (*vaa*) *stu bhikshu-sangha* (community of Buddhist monks of Kapilavastu) living in the Devaputra-vihara which seems to have been a monastery named after the Kushana king Kanishka I (c. 78-102 A.D.) often called 'Devaputra' have been unearthed at Piprahwa. Thus the evidence in favour of Piprahwa as the site of Kapilavastu seems to be conclusive but it has naturally failed to satisfy the Nepalese who feel that their country is being deprived, by the Indian archaeological excavators, of the honour of being the homeland of the Buddha, and a suggestion has even been offered that the matter may be put up to

the UNESCO for decision whether Kapilavastu should be identified with Piprahwa in India or Tilaurakot in Nepal. A funny idea indeed!"

Uncongenial and unfavourable circumstances may be created by responsible persons in position, but at the same time the helping hands of a number of persons, though limited, are always available for the accomplishment of a righteous work. I feel indebted to all of them and I would be failing in my duties if their names do not find a mention here. In the earlier stages Shri A.D.P. Singh, now Superintending Archaeologist in the Survey, zealously helped me in the work till the relics of Buddha were found. After his selection as Deputy Superintending Archaeologist he was replaced by Shri Lal Chand Singh, now Deputy Superintending Archaeologist. I must express here that I owe all my success in the arduous work to him. Always prepared to shoulder any responsibility, he stood by my side like a trusted lieutenant even in the darkest hour of crises. Dr. P.R.K. Prasad, now Assistant Superintending Archaeologist, joined me at a later stage. A simple and well-read man, I found him ever prepared to work. The frame-work of the chapter on Terracotta Figurines in this book was prepared by Shri Lal Chand Singh. In addition, he has contributed the chapters on all minor antiquities. Dr. P.R.K. Prasad worked very hard in compiling the chapters on Seals and Sealings and Coins. Shri G.V.S. Rao, Assistant Superintending Archaeologist has contributed the chapter on Animal Remains.

The standard of any book cannot be treated as high if the illustrations are not of a good quality. For this service I will always remain beholden to Shri M.B. Limaye (now retired), an expert in excavation photography. Shri Pyara Singh and all the photographers in the head-quarters office at New Delhi, particularly S/Shri Laxminarayan, B.R. Bhagat, Sardar Rajbeer Singh, I.M. Tikoo and R.S. Rana, also took great pains in preparing the illustrations. In the work of drawing, I received the services of Sarvashri L.K. Jain, Mahendra Singh, Basheer Khan, M.D. Puranik S.V. Sutaone, P.M. Bhope, J.S. Dube and A.K. Ghosh. Shri Vidya Ram Sharma prepared the contour plan of the site. Syed Jamal Hassan, Technical Assistant, Jaipur Circle, was of a great help to me at every step in the finalisation of this book. He has contributed the chapter on Bone Objects. Shri A.N. Khanna helped us in going through the manuscript. My thanks to him. Shri S. Nautiyal, my Personal Assistant, deserves all appreciation for typing out the manuscript in all stages. Last of all, I must express my gratitude to my wife, Smt. Shanta Srivastava, who was always a source of great inspiration and enthusiasm to me in the completion of this work.

New Delhi
14 January 1986

K.M. SRIVASTAVA

1

Buddhism as a Religion

In India Religion and Philosophy, and in a large measure Science and Art as well, have developed in the closest embrace with each other. No philosophical system which fails to satisfy the demands of man's religion and moral consciousness is acceptable to the Indian mind. The spiritual urge inherent in the human nature for the attainment of liberation from all sorrows and bondages of worldly life is the foundation of all philosophical and religious systems in India. Every man naturally is in search of freedom from the sorrow and limitations of life. All his endeavours are directed to this end. The rational mind of man wants to find out what the ultimate root of all sorrows is and how to destroy that root. The Indian philosophical thinkers discovered that desires for the finite and transitory things of the world are the causes of all sorrows and bondages. These desires again are born of Ignorance about the real Truth—truth regarding the ultimate nature of the self, the ultimate nature of the world order, the ultimate source of all existences, the ultimate ideal of life. But what is the ultimate truth about the self and the world? Philosophy is the systematic rational search for this Truth. Unless philosophy can discover the truth, how can a man make a systematic practical endeavour for realising the Truth and liberating himself from all sorrows and bondages? This practical course of self-discipline with a view to Truth-realisation and perfect liberation is what Religion essentially consists in.

From the view-point of Indian Culture, Religion does not essentially consist in the acceptance of a set of dogmas, beliefs or articles of faith on the authority of any particular prophet or messiah, or in the performance of any rites and ceremonies or observance of any rules and regulations prescribed by any particular scripture. It consists, on the other hand, in the elevation of the whole being of a man to higher and higher planes of existence—the purification of body, mind, heart and the intellect and the enlightenment of entire consciousness, with the ultimate purpose of Truth-realisation and perfect liberation from sorrows and limitations. Philosophy seeks to approach the ultimate Truth by methods of intellectual reflection and logical argumentation. Therefore, without the development of religious life there is little hope of philosophical enlightenment, and without the guidance of the light of philosophy there is little chance of the fulfilment of religious life.

Different systems of religion and philosophy are different modes of approach to the same ultimate Truth from different points of view or from different intellectual planes. They may apparently contradict each other or may seem to be incompatible with each other in matters of detail or in methods of argumentation. Logically they differ from one another and refute each other's arguments. But the goal of all the systems is the same. It is agreed by all the principal systems that real knowledge of the Truth can be attained by spiritual experience, which is aimed at by all religions and philosophies in India. All the great philosophical thinkers as well as all great religious saints of India of all ages have been conscious that difference in philosophical views as well as in modes of religious discipline are inevitable so long as the ultimate Truth is not realised in the highest spiritual experience.

All branches of knowledge and activity, individual experience, as collective, were inspired and regulated by the central spiritual ideal of human life, taken as one organic whole. The one supreme end and aim of his life is not lost sight of by man in the midst of the various circumstances and various occupations of his worldly life. Apparently there are diverse branches of knowledge and culture in India. Different religions and schools of Philosophy in India contribute in different ways to the development of the same spiritual outlook on life and the universe.

Secondly, all the Indian philosophical systems keep contact with the mystic experiences and intuitive truths testified to and promulgated by the reliable saints and sages on the one hand, and the sense experiences and empirical knowledge of the facts and laws of nature on the other. The spiritual experiences are sought to be verified by reference to facts and laws of the external world, and these are sought to be explained in terms of the truth revealed to the inner consciuosness of saints.

A third common factor in Indian philosophy is that it takes Man with his entire nature,—physical, biological, psychological, moral, aesthetic and spiritual' —as the key to the knowledge of the Universe. Man is related to the Universe' and he represents the nature of the Universe. Hence the study of Man is essentially necessary for understanding the nature of the Universe. There are many essential factors of the Universe, which cannot be known by sense, experience or inference based on it, but which man can feel or experience within himself. The moral and spiritual principles and ideals involved in the nature of the Universe are not knowable through external experience; but man finds these ingrained in his nature and discover these in the constitution of the Universe in the light of his self-knowledge.

Fourthly, the most remarkable feature of all Indian philosophical systems, except the materialism of the *charvakas*, is their inherent faith in the moral order of the universe. It is believed by all that the phenomena of the world are so governed by the Moral law that every living being in the world gets just what it deserves as the results of its own virtuous and vicious deeds. This principle is

called the Law of *Karma*, the Law of Justice. All physical laws of the world, so far as affecting the living being are subordinate to and governed by the law of *Karma*. Natural causation is regulated by Moral Causation.

Fifthly, quite in accord with the faith in the moral order of the cosmic system, all philosophical schools in India, except of course Materialism, agree in their common belief in Re-incarnation or Re-birth. Man as well as other creatures are found to be born under different circumstances and with different bodily and mental capacities and propensities. How can these differences be explained consistently with the doctrine of the reign of Moralitv in the world except by the assumption of Previous births, in which they performed actions, the fruits of which they reap in this birth?

Sixthly, the idea of *Mukti* or *Moksha* or *Nirvana* as the ultimate ideal of life is also common to all the systems. They often differ as to the nature of *Mukti*. But it is commonly accepted that in *Mukti* there will be absolute liberation from the very possibility of sorrows and bondages of all kinds, liberation from the domination of the Law of *Karma*, liberation from subjection to the round of repeated births and deaths.

Seventhly, save and except *charvaka* Materialism, there is no Indian system which identifies soul with the body and which regards the birth and the death of the physical body as the organisation and the destruction of the soul. They differ in their conception of the true nature of the soul, but all agree that the soul is distinct from the physical body and that it existed before physical birth and will continue to exist after physical death. Buddhism, though denying that the soul is a distinct permanent spiritual entity and holding that it is a continuous ever-changing stream of consciousness, agrees with other systems in asserting that it is neither born nor dead with the physical body.

Indian Philosophical systems may be classified under two heads—Orthodox and Heterodox (not orthodox). Orthodox systems are those which accept the supreme authority of the Vedas as the Revealed Truths: and the Heterodox systems are those which do not submit to this authority. Buddhism is one of the heterodox systems which had its origin in India in sixth century B.C. It had the most wide-spread influence upon the life and thought of the thinking as well as unthinking people of India and abroad. This was due mainly to the fact that it was chiefly on the fundamental ethical principles appealing to the hearts of all classes of people. The number of the followers of Buddhist religion had at one time exceeded all other forms of religious belief and even in the present day world the adherents constitute more than one-fifth of the popuiation of the globe. Though Buddhism as a formal and institutional religion got extinct in the country of its birth in about twelfth century A.D., it spread out and encompassed nearly all the Asiatic countries. The tradition and beliefs of the religion, however, never ceased to influence the religious and social life in India. According to Das Gupta, "It is one of the most wonderful and subtle productions of human wisdom. It is impossible to overestimate the debt that the philosophy, culture and civilization of India owe to it in all

her developments for many succeeding centuries."[1] The impact of the Buddhist religion on the people of the Asiatic countries was so deep-rooted that the oriental culture could very well be christened as Buddhistic.

Buddhism is one of the revolutionary religions against the vitiated monopolistic tendencies of the so-called privileged priestly class. The period of sixth century B.C. in the history of India was one of transition and uncertainty. Simple social organisations of the Vedic times had gradually transformed themselves into a caste-infected society with the priestly oligrachy becoming a source of constant irritation and a means of popular exploitation. The social status of a man was decided once and for all not by his merits and demerits but the caste in which he had taken birth. The prevailing religion was a polytheistic system with a collection of sacred books viz. Vedas and Brahmanas. The sacerdotal authority of the Brahmanas, the privileged priestly class of India, had developed the simple religion of nature-worship implied in the hymns of the Rig-Veda into a very intricate and elaborate system of sacrifices and rituals with a curious combination of theoretical monotheism and practical worship of a multiplicity of divine satellites. The Brahmans adopted every means to establish their supremacy over others. Visionary speculations and intangible abstractions were gaining a dominant footing in religious practices rendering thereby the general public unhappy and restless. The multiplicity of gods and goddesses with the admixture of elaborate ritualism and superstition had disturbed the equanimity of the people leading to a general inner urge for a change from the existing system to doctrines founded on a more rational basis. Sketching the conditions prevalent at the time Percy Brown said, "In other words there was at this period what may be described as a religious vacuum. And Buddhism redressed the void."[2] The new religion aimed at bringing a reformation in the prevailing formalism. The authority of the Vedas came to an end and an independent morality was taught. Under the principles of the new religion any status to permanent sub-pantheon lost its supermacy. It offered an altogether new way of life for the realization of Divine Truth.

The roots of the new religion of Buddhism had their source in the teachings of Upanishads, the latest development of the Vedic literature. Beginnings of a pantheistic philosophy had already been made in them to usher into a single reality behind the multiplicity of gods. According to them, salvation could be attained not by performance of various ceremonies and rituals but by uniting with the reality.

The fundamentals of Buddhism are embodied in the *Dhammacakkapavattana Sutta*, the *sutta* of turning the wheel of the doctrine. They are supposed to have been the basic principles preached by Lord Buddha in his first discourse at Sarnath. Although the teachings of the religion did not accept the existence of a permanent self (*atman*), they did believe in it in blanket form by calling the existence a

1. S.N. Dasgupta, A History of Indian Philosophy Vol, I, London 1922, p. 82
2. Percy Brown, Indian Architecture (Buddhist and Hindu) Bombay 1971, p. 7

continuous flowing stream of consciousness in the form of *karma* and *dhatu* constituting the personality beyond the death of the constantly changing physical body. It is believed to re-incarnate in body after body according to *karma* till perfect enlightenment is attained and all desires are extinguished. Life is a continuous process beyond the capacity of the memory to catch and extending further through the grave. It is closely linked with the deeds and retributions which are the greatest consequential force. The present life is a fruit of past *karma* and future will be the fruit of present *karma*. *Karma* is the determining force not only in the case of an individual life but also a group of living beings having taken birth in one and the same group, which is the manifestation of common *karma*. *Karma* covers all actions by man in the form of thought, speech, physical and mental acts etc. The basic tenet of Buddhism is non-self, which reflects the transient nature of all worldly objects and in the same light all living beings including the gods were subject to the effects of *karma* and transmigration. Each and every individual is bound by the chain of re-birth till he is able to annihilate completely the aggregates of five attachments viz. (1) body, (2) feelings, (3) perception, (4) mental elements and (5) consciousness by extinguishing the fire of craving. The principles mentioned above carry with it the existence of an infinite number of lives before and the chain of an infinite number of births in future will continue till a man emancipates himself by rising above all cravings. Buddha had actually to fall back upon earlier existence while pondering over the present birth. The theory of soul is indirectly manifested in Buddha's constant agony over the miserable condition of the people and to find a way out of the bondage of decay, death and misery. The restlessness of Buddha for the road to emancipation led him to the root of the miseries of existence lying in the chain of twelve causes. It struck to the mind of Buddha that decay and death are the outcome of birth (*jati*). There would not have been any birth had there been no previous existence (*bhava*). Clinging fast (*upadana*) was responsible for previous existence. Again, desire (*tantra*) leads to *upadana*. Feeling (*vedana*) gives birth to *tantra*. The source of feeling is sense-contact (*sparsa*). Sense contact being of six different kinds, it is created by the six-fold contact (*sadayatana*). Mind and body (*namarupa*) must be there to give rise to the six fields of contact. The existence of mind and body cannot be imagined without consciousness (*vinnana*). Consciousness is born out of conformations (*sankhara*) which in its turn are the results of ignorance (*avijja*). If a man could get rid of *avijja*, there would not be any cause for conformations and again without conformations there would be no consciousness and so on. The doctrine of the cycle of dependence was explained by Buddha in one of his discourses at Sravasti which finds a place in *Samyutta Nikaya*.

In order to attain salvation Buddhism dissuades from the two extremes of the mode of living i.e. profitless life of indulgence in sensual pleasure and equally profitless way of self-mortification. The best course to reach the goal of Enlightenment or *Nirvana* is the Middle Path, which has been explained in the first discourse of the Master to the five asceties at Sarnath. He said, "There are two

extremes, O Bhikkhus, which the man who has given up the world (one who has gone forth, who has renounced worldly things, a 'religious') ought not to follow—the habitual practice, on the one hand, of those things whose alteration depends upon the passions, and especially of sensuality—a low and pagan way (of seeking satisfaction) unworthy, unprofitable, and fit only for the worldly-minded and the habitual practice, on the other hand, of asceticism (or self-mortification), which is painful, unworthy, and unprofitable.

"There is a middle path, O Bhikkhus, avoiding these two extremes, discovered by the Tathagata—a path which opens the eyes, and bestows understanding, which leads to peace of mind, to the higher wisdom, to full enlightenment, to *Nirvana*!

"What is that middle path, O Bhikkhus, avoiding these two extremes discovered by the Tathagata—that path which opens to eyes, and bestows understanding, which leads to peace of mind, to the higher wisdom, to full enlightenment, to *Nirvana*? Verily! it is this noble eightfold path; that is to say Right views; Right aspirations; Right speech; Right conduct; Right livelihood; Right effort; Right mindedness; and Right contemplation.

"This, O Bhikkhus, is the middle path, avoiding these two extremes, discovered by the Tathagata—that path which opens the eyes, and bestows understanding, which leads to peace of mind, to the higher wisdom, to full enlightenment, to *Nirvana*".

The teachings of Buddha as a whole, are incorporated in his first sermon at Sarnath. They are as follows;

"Now this, O Bhikkhus, is the noble truth concerning suffering.

"Birth is attended with pain, decay is painful, disease is painful, death is painful. Union with the unpleasant is painful, painful is separation from the pleasant; and any craving that is unsatisfied, that too is painful. In brief the five aggregates which spring from attachment (the conditions of individuality and their cause are painful).

"This then, O Bhikkhus, is the noble truth concerning suffering.

"Now this, O Bhikkhus, is the noble truth concerning the origin of suffering.

"Verily, it is that thirst (or craving) causing the renewal of existence, accompanied by sensual delight, seeking satisfaction now here, now there—that is to say, the craving for the gratification of the passions, or the craving for (a future) life, or the craving for success (in this present life).

"This then, O Bhikkhus, is the noble truth concerning the origin of suffering.

"Now this, O Bhikkhus, is the noble truth concerning the destruction of suffering.

"Verily, it is the destruction, in which no passion remains, of this very thirst; the laying aside of, the getting rid of, the being free from, the harbouring no longer of this thirst.

"This, O Bhikkhus, is the noble truth concerning the destruction of suffering.

"Now this, O Bhikkhus, is the noble truth concerning the way which leads to the destruction of sorrow. Verily! it is this noble eight-fold path; that is to say:

Right views; Right aspirations; Right speech; Right conduct; Right livelihood; Right effort; Right mindfulness; and Right contemplation.

"This then, O Bhikkhus, is the noble truth concerning the destruction of sorrow".

The first Truth is pain, "birth is pain, old age is pain, sickness is pain, death is pain... in short the five aggregates of grasping are pain". The second Truth is the cause of pain which is craving, "the craving of the passions, the craving for (continued) existence, the craving for non-existence". The third truth is the annihilation of pain comprising "the remainderless cessation of craving, its abandonment and rejection, emancipation and freedom from support". The knowledge of the above mentioned three Noble Truths is essential to claim a perfect *arhatship* i.e. being a perfect follower of Buddhism. The fourth Noble Truth lays down the means by which the knowledge of three Noble Truths can be achieved. They are called the Noble Eight-fold Path viz. "right views, right intention, right speech, right action, right livelihood, right effort, right mindfulness, right concentration." All existence is subject to suffering, suffering is caused by desire; the suppression of desire leads to the extinction of suffering; this freedom can be achieved only by treading the above mentioned Noble Eightfold Path.

The religion of Buddhism is well known for its "Three Gems", viz. the "Person" of Buddha, (2) the "Truth" preached by him and (3) the "Community" of his followers. Any individual desirous of entering the brotherhood of Buddhism should repeat the following formula three times: "I take my refuge with Buddha; I take my refuge in the Doctrine; I take my refuge in the Order". The vital force behind the deep impact on the followers of Buddhism was the great personality of the founder "Buddha", or the "Enlightened", otherwise popularly known as Gautam, his family name or Sakyamuni, the sage of the Sakya clan from which he hailed. He stood truly to the saying, 'Example is better than precept'. The extraordinary personality and character of Lord Buddha,—his great renunciation, his love and sympathy for all men and all creatures, his perfect purity in thought, speech and action, his principle of non-violence and selfless service even to the meanest creature, as well as his revolt against animal sacrifice in religious ceremonies, against social and religious disabilities of the people of the lower castes, against helpless dependence on gods and priests, attracted all classes of people to his religion. All sorts of pleasures and amusements attached to a princely life were abandoned by him in quest of the Divine Truth. He declared emphatically that neither worldly pleasures nor knowledge nor erudition could bring peace. The key to real bliss was spiritual insight or "Enlightenment"- Contrary to the domination of the Brahmans in the Vedic age, brotherhood and equality of every person were propounded by the religion. It was no longer the privilege of the Brahmans alone to attain salvation but every person had the right to attain Buddhahood. Birth in a particular community ceased to be the yardstick to measure the greatness of a man. Now, as a sequel to the principles of Buddhism, actions of a man were the principal determining factor.

Gautam Buddha did not believe in metaphysics and as such the religion preached by him has often been termed as agnostic. The source of this conclusion can be seen in the silence observed by Buddha in answering four questions. They were (1) whether the universe is eternal or not, (2) whether it is finite or not, (3) whether life is the same as the body, and (4) whether one who is emancipated (a Tathagata) exists after death. Buddha dissuaded people from wasting their time on illusory thoughts and questions like, "Whether I existed in the past or will exist in the future, whether I did not exist in the past or will not exist in the future, what was I in the past and what would I be in the future, how was I in the past and how would I be in the future etc."

2

The Life of Buddha

The family name of the founder of the religion of Buddhism was Gautam which gave him the popular name of Gautam Buddha after he gained enlightenment. He hailed from Sakya community of the Kshatriya caste. The name of the community along with the town of Kapilavastu which was founded by it owe their origin to a very fascinating story.

Virudhaka, a descendant of Ikshvaku I, was a king of Saketa. He had four sons and five daughters by his first queen. The king married a second time after the death of the first spouse. The subsequent queen gave birth to a son. Quite natural as it is, she desired her son to be the next ruler of the state. The king had to yield to the wishes of his better half. The children by the first queen were, therefore, forced to leave the state. After banishment they wandered in a northerly direction and reached a desolate spot where Brahmin saint Kapila was residing in a hut. The place was located on the bank of a tank and on the slope of Himalayan ranges. On the request of the exiled children, the great saint permitted them to settle down there. The site was gradually developed and given the name of Kapilavastu, after the saint. So far as the source of the name of the community Sakya is concerned, there are two theories. According to one, the Brahmin saint Kapila was residing in a grove of *Saka* (sala) trees viz. *Sakasanda* or *Sakavanasanda*. The name Sakya was derived from the grove of trees which the children occupied. The other theory is much more interesting. In order to maintain the purity of their blood and race, the four exiled sons married the four younger daughters and appointed the eldest daughter as queen mother. When the father of the children came to know of the gesture he expressed delightfully '*Sakya vata bho kumara parama-Sakya vata bho kumara*' meaning thereby 'Aha! smart men indeed, Sakyas indeed are the princes; very smart men'. Thus the endogamous tribe came to be known as Sakyas.

The name of the eldest daughter was Priya, who in due course of time suffered from leprosy. On account of the infectious disease, she was again exiled and had to reside in a cave in a forest close by a river. As a coincidence the king of Varanasi, Rama by name, was also a victim of the same disease at almost the same time. He abandoned the kingdom to his son and retired to the same forest. God's grace dawned on him when he was cured by sitting under a *kolam* or kalan tree

(*Nauclea cordifolia*). He saw that Priya was also free from the disease in the same manner after which he married her. The son to whom the king had surrendered the kingdom of Varanasi requested him to return back but he refused. He on the other hand founded a town there itself with all the necessities. His successors were known as Koli after the tree which helped him in getting rid of the infectious disease. The town was named as Devadaha or Devahrads which mean the tank of the gods. The Koliyans of Devadaha established matrimonial relations with Sakyas.

The eldest brother Ulkamukha was the first head of Kapilavastu. In course of time prosperity dawned on the Sakyas which turned them into great landlords. One amongst the successors of Ulkamukha was Jayasena, the great grandfather of Gautam Buddha. Jayasena was succeeded by his son Singhanu. The contemporary of Jayasena was Aukaka in Devadaha. Jayasena had a son Singhanu and a daughter, Jasodhara. Aukaka had also a son and a daughter named Anjana and Kanchana. Kanchana was married to Singhanu and Jasodhra to Anjana. Kanchana gave birth to Suddhodana. Besides two sons, Suprabuddha and Dandapani, Anjana had two daughters Maya and Prajapati. Suddhodana, father of Buddha, came next in succession. He had married the two princesses of Devadaha viz. Mayadevi and Prajapati, daughter of Anjana. Gautam Buddha, known as Siddhartha in his childhood, was born of Mayadevi. The conception of Buddha may not be free from legendary tales. It is said that when the Sakyas were celebrating a festival and Mayadevi was observing a pious fast, a white elephant was seen by Mayadevi in a dream to have entered into her womb. When a period of about ten months elapsed Mayadevi expressed her desire to go to her parent's place Devadaha for delivery. Suddhodana acceded to her request and necessary preparations were made for the journey. Mayadevi, however, could not reach her parents' place and on the way in the flowering Lumbini grove, the future Buddha came down on the earth. Mayadevi died seven days after the delivery and the newly born prince was brought up by Prajapati, the step-mother of Siddhartha and sister of Mayadevi.

Siddhartha, who discovered the most rational and practical method for emancipation, was born according to widely accepted date between 567 and 563 B.C. The historians find it an uphill task to reach a unanimous conclusion regarding the date of the birth of Siddhartha. The crucial event to reckon the chronology is the date of his death. He died at the age of eighty. Broadly speaking there are two different sets of view, though a third one has been added only recently. According to the Sinhalese chronology. the date of Buddha's Nirvana is calculated to fall in 544 B.C. This date is not free from problems, because on the basis of earliest Sinhalese tradition Asoka the great was coronated 218 years after the *Nirvana.* The coronation of Asoka, estimated on reliable evidences, took place within a few years (both sides) of 269 B.C. In case the event occurred 218 years after the *Nirvana,* Buddha's death should be placed in *c.* 487 B.C. This date agrees with the Chinese 'dotted record'. In China the passing away of every year after the death of Buddha was recorded in the form of a dot. It is known as Cantonese tradition in which the total number of dots in the year A.D. 489 was

975. As a sequel to this accounting Buddha's death should be taken to have occurred in 486 B.C. The third estimation, added recently, is by a Japanese scholar, who places the event of Buddha's death in 386 B.C. Though the final date of the death of the Lord cannot be declared with absolute certainty, he is generally believed to have died in or around 486 B.C.

Siddhartha and the retinue accompanying his mother were brought back to Kapilavastu within a few days after birth. The step-mother who also happened to be his mother's sister looked after the child with great care at Kapilavastu, the capital of the Sakyas. Asita a great *rishi* came down from the Himalayas to Kapilavastu with his nephew to have a glimpse of the child. After taking the baby in his arms he was overwhelmed with grief by the feelings that he would not remain alive to listen to the discourses of future Buddha. With eyes charged with tears, he earnestly, advised his nephew Nalaka not to miss the fortune of absorbing the message of the child, which would be delivered by him at the age of thirty-five. The prophesy was once again repeated when ceremonies were being held to give a suitable name to the child. Amongst Brahmans present on the occasion there were eight astrologers as well. Of these, seven predicted that the child would either be a Universal Monarch or a Buddha, but the eighth, Kaundinya by name, straightway declared that he would be a future Buddha. Shocked to the extreme, the father of the child, Suddhodana, made all possible arrangements for a luxurious living, so as to keep him away from any affliction or sorrow. In order to encompass the young prince further in worldly pleasures, Suddhodana arranged his marriage at the age of sixteen with a beautiful maiden Yasodhara. Human efforts, however, cannot change the destiny. The fire of salvation was kindled in him by a number of heart-rending sights during the course of his pleasure-drives in the chariot. The thoughts of the miseries of existence made him restless when he observed an old decrepit, a sick and a dead man on three successive occasions. On seeing the serene face of a recluse on the fourth occasion, he determined to renounce the world in quest of salvation and Divine Truth. The birth of a son was considered by him to be an additional attachment, which hastened the decision.

On the instructions of the young prince the charioteer Channa saddled the favourite horse Kanthaka. Before renouncing finally the attachments of worldy life, he peeped into the room of his wife, simply to have a last glimpse of Yasodhara and the newly born son. He bade farewell to his sleeping wife and son, without disturbing them the least, in the palace at Kapilavastu in the quiet moments of night. He was barely twenty-nine years old at that time. In the dark hours of the night he covered on the back of the horse Kanthaka with the charioteer Channa, a distance of twelve *yojanas*. After crossing the river Anoma the prince asked the charioteer to go back. The Bodhisattva changed his princely clothes into that of a recluse and cut off his hairs with the help of the sword the charioteer was having. The faithful horse, Kanthaka, it is said, could not stand the grief of the separation from his master and died on the spot. With the additional

shock of the death of Kanthaka, the charioteer Channa returned to Kapilavastu, sobbing in a most depressed state of mind.

Having crossed the river Anoma the Bodhisattva stayed for a week in the mango grove of Anupiya. According to certain texts, he spent a week in the hermitage of a *rishi*, son of Bhrigu, whereas others state that he spent seven days alone in a forest of mango grove at Anupiya in the country of Mallas. Bodhisattva decided to leave for Rajgriha, but the reasons for having abandoned the mango grove at Anupiya are not known. If he stayed with any *rishi* the only reason which can be postulated is that he did not receive any inspiration from the teachings of the *rishi*. Certain texts assign the reason of his departure from Anupiya to his own apprehension of being too near to Kapilavastu, which would have led to regular interference by the Vakyas in the search of Ultimate Truth. It is said that he made an enquiry from the son of Bhrigu regarding the distance of Kapilavastu from that place and came to know that it was limited to twelve *yojanas*. He was a little disturbed and said, "Twelve yojanas, it is too near Kapilavastu; I may be disturbed by the Sakyas. I will cross the Ganges and go to Rajagriha".[1]

While the prince was begging from door to door in the town of Rajgriha, he was observed by the king Bimbisara. The king was so much influenced by the noble bearing of the prince that he made an effort to meet him and pay his respects. During the course of the meeting the great king Bimbisara offered to bestow upon him the entire kingdom, but the offer was outrightly turned down on the simple pretext that he had already renounced the world and a stately life with all the attached pleasures in search of enlightenment. The noble words came out from the mouth of the prince that "I care not for this world's treasures; they cannot bring contentment."[2] The prince, however, agreed to give his consent to another request that after gaining enlightenment, he would deliver his discourse for the first time in the domain of his kingdom.

After the interview with the king, the young prince abandoned the city and went to reside on the Vulture's peak (Gridhakuta) in the company of a number of ascetics. To the great surprise of the ascetics he excelled them all in the observance of austerities and penances. Within a short time, however, he realised that self mortification is not going to lead to the goal for which he gave up all stately pleasures. With a firm determination in his mind to achieve the Ultimate Truth he left the company of the ascetics and reached the hermitage of the renowned saint Alara Kalama. Though Bodhisattva surrendered himself as a disciple of the famous sage, he was not convinced by his teachings, particularly on the dualistic terminology of soul and a body. He was of the opinion that so long the soul is attached with any desire it is not free from the chain of rebirth. The Ultimate Truth, lying in the freedom from any suffering, can be attained only after each individual rises above each and every desire followed by attachment.

1. W.W. Rockhill, The Life of the Buddha, Varanasi 1972, p. 26
2. *Ibid.*, p. 27

The restlessness of the prince to gain Enlightenment forced him to abandon the cottage of Alara Kalama. He marched towards the side of Gaya and after having stayed for a few days on a peak, he moved to the forest near village Uruvilva located on the bank of the sacred stream Niranjana. Five wanderers, which included Kaundinya, who had prophesied regarding his attainment of Buddhahood joined him. For six continuous years Bodhisattva practised the most severe austerities of fasting and self-mortification along with the five wanderers. The self-mortification reduced the prince to a skeleton without having reached the goal of enlightenment. The great realization then dawned on him that austerities are not going to bring him the deliverance from rebirths. He changed his mind and resolved to take meals by begging food in towns and villages. Shocked to the extreme by the unfounded feelings that Gautama had abandoned his resolute goal the accompanying five ascetics parted company with him and departed for Isipatana.

Sujata occupies a very important and significant place in the history of the attainment of salvation by Gautam. She offered *Payasa* (a sweetened milk-rice preparation) to Gautam after he had undergone severe physical austerities for six years in quest of salvation in village Uruvilva (modern Urel, adjoining Bodh Gaya in Bihar) on the bank of river Niranjana (Lilajan in Survey map). The physical austerities, as already stated had reduced the prince to a skeleton and the preparation offered by Sujata worked as a stimulant to invigorate him with a rejuvenated energy. She was the daughter of Senani, a landowner of the village of Senani near Uruvela. Sujata had prayed to God for the blessing of a son and pledged to offer milk-rice preparation to the god of the banyan tree nearby if her prayer was accepted. The boon was granted and a son was born to her. In accordance with her vow Sujata deputed her maid Punna to dress up the place for offering the preparation. Punna was set aback when she saw a man sitting under the banyan tree. The man was no one else but the prince Siddhartha, who gained enlightenment on that very day to emancipate the humanity from miseries of worldy existence and came to be known popularly as Gautam Buddha. Sujata was delighted at the news delivered by her maid and in great ecstasy, she carried the meal in a globular bowl and offered to the presumed tree god. Siddhartha took the bowl of meal and rushed to the bank of river Niranjana and took bath at the Suppathita ford. Yasa was the name of the son born to Sujata.

Ananda Coomaraswamy gives a slightly different but very interesting account of Sujata's offering. He says, "May the Bodhisatta at length receive an offering of food from me, attain enlightenment, and become a Buddha. And now that the time had come when he desired to receive nourishing food, a Deva appeared in the night to Sujata and announced that the Bodhisatta had put aside his austerities and desired to partake of good and nourishing food, and now shall your prayer be acccomplished. Then Sujata with all speed arose early and went to her father's herd. Now a long time she had been accustomed to take the milk of a thousand cows and to feed therewith five hundred, and again with their milk to feed two hundred and fifty, and so on until eight only were fed with the milk of the rest, and

this she called working of the milk in and in. It was the full-moon day of the month of May when she received the message of the God, and milked the eight cows and took the milk and boiled it in new pans, and prepared milk-rice".[1]

After the sacred bath in river Niranjana, Gautam took the *Payasa* offered by Sujata. The valuable bowl which contained the *Payasa* was cleaned by him. The vessel was then thrown by him into the river. While throwing the vessel he uttered, "If I am able to attain Enlightenment to-day, let this pot go upstream, but if not, may it go down stream". The bowl went upstream quickly. Encouraged by the sight of the bowl going upstream Gautam waded across the river during the course of which he could observe many auspicious signs foretelling that the great hour of his ultimate goal, i.e. Enlightenment had come. With the help of grass, bundles of which were collected by him from a merchant, the prince prepared a seat for himself at the foot of the Bodhi Tree, the tree of knowedge. He occupied the seat with a firm determination in his mind that he will not move from the seat unless and until the goal of Enlightenment was achieved. He resolved, "Though my skin, my nerves and my bones should waste away and my life-blood dry, I will not leave this seat until I have attained Supreme Enlightenment".[2]

Mara, ruler of the Evil, could not stand the determination of Gautama to rise above the cycle of re-births and escape his clutches, he made vigorous attempts to dissuade him from the course of deliverance. Scenes of terror and calamities were presented before the prince in the first instance, simply to unnerve him, but he continued to be firm in his resolve. Once the prince had to call the earth, as a witness, by touching it, so as to convince Mara regarding his pious deeds in preceding births. Mara blushed at it but did not abandon his attempts. In place of force, he now resorted to attract the prince through his three daughters, Desire, Pleasure and Delight (Tanha, Rati and Raja). The daughters danced in all styles of lustful postures to excite the sensual feelings, but they could not succeed. Having remained unmoved, he impressed upon the girls his feelings regarding sensual pleasures in the following words:

> Pleasure is brief as a flash of lightning or like an Autumn shower, only for a moment why should I then covet the pleasures you speak of? I see your bodies are full of impurity. Birth and death, sicknesss and age are yours.
> I seek the highest prize, hard to attain by men—The tune and constant wisdom of the wise.

The turning point, at long last, came in the life of Gautam. He could first of all perceive the state of his preceding births succeeded by the knowledge of the sources of suffering in the world and the path which leads to the annihilation of suffering. The perfect knowledge of all this made him an Enlightened soul. The

1. Ananda Coomaraswamy, Buddha and the Gospel of Buddhism, London 1928, p. 30
2. *Ibid.*, p. 31

continued long struggle for gaining Enlightenment, which sometimes made him reckless and impatient, was now over. He experienced the bliss of deliverance from bondage. The bliss was so exhilerating to the young prince that he did not move from his seat below the *peepal* tree, which had brought him to the goal of Divine Truth, for a week.

After gaining Enlightenment, Gautama Buddha went preaching his doctrine from place to place for a period of forty-five years. When he was more than eighty years old, he perceived that the time of his death was near. In pursuance of his wishes he moved down to Kushinara, where he entered *Mahaparinirvana* in the *Sala* grove.

3

Kapilavastu

It appears surprising that the most wonderful and subtle production of human wisdom in the form of the religion of Buddhism was rooted out completely from the land of its birth. On the one hand the impact of the religion on the people of other Asiatic countries was deeply rooted, whereas its extinction from the country of its birth over eight hundred years ago had such a sweeping effect that important places associated with it did not only loose their significance, but were completely lost into oblivion. A victim of such a deep impact was one of the most important towns, Kapilavastu, the location of which had been eluding the archaeologists for more than a century. Gautam Buddha spent the first twenty-nine years of his life at Kapilavastu, before he renounced the world in quest of salvation for the emancipation of humanity at large.

The details regarding the location of Kapilavastu are of the most unsatisfactory nature, in most cases covered up in legends and romances. While writing an article on 'Kapilavastu in the Buddhist Books', Watters admits at the outset the conflicting description of the texts. He said, "These books are of a very unequal value, and they often vary to a remarkable degree in their descriptive and narrative passages. It often seems to be impossible to reconcile their conflicting statements, or to regard them as being derived from a common source."[1] Watters further observed the unsatisfactory and vague nature of the description in the books regarding the location of Kapilavastu and said, "We are told, for example, that it was in the centre of the world or of Jambudvipa, a description very unsatisfactory from a geographical point of view."[2] After analysing carefully all the descriptions in the Buddhist texts Watters categorically said, "Now we cannot fail to observe that all the sites mentioned in the Asoka romance, and nearly all those described in the narratives of the pilgrims derive their existence from the romance and legends about the Buddha's birth and early life".[3]

1. T. Watters, Kapilavastu in the Buddhist Books, Journal of the Royal Asiatic Society of Great Britain and Ireland 1898, p. 534
2. *Ibid.*, p. 536
3. T. Watters, Kapilavastu in the Buddhist Books, Journal of the Royal Asiatic Society of Great Britain and Ireland 1898, p. 534.

Kapilavastu (also known as Kapilavatthu, Kapilanagara and Kapilapura), has been frequently mentioned in the Buddhist texts as a glorious town. The description of the town given in Soundaranand of Asvaghosa will make it apparent. The poet describes the town in the following words:

"Then with the acquisition of that wealth and the ripening of their merit, they founded on that site a city which was majestic through their knowledge of town planning. With a moat as broad as a river, with a straight and magnificent main street and with ramparts almost as big as mountains like another Girivraja. Having a fair front of white upper storeys and well laid out bazars, and encompassed by a row of palaces, like a valley of the Himalayas having fine peaks like white watch towers and manifold interior wealth and encompassed by uplands like palaces. There with joyous hearts, anxious to gratify the citizens, they made magnificent abodes of fame known as gardens. Without order from anyone, but only because of their excessive wisdom, they dug in all directions pleasant lotus ponds filled with water of pre-eminent virtue. And all round on the roads and in the grooves they set up rest houses, charming, fine, splendid and provided with walls. The city was crowded with elephants, horses and chariots, yet it was not polluted or disorderly. Wealth was not kept back from those in need there and it harboured learning and manly vigour".[1] It must, however, be made clear at the outset that such a description was simply an outburst of religious zeal and sentiments of Buddhists. The reputed historian V.A. Smith said, "The Lalita-vistara and other works which profess to tell the story of Buddha's infancy and early life are full of glowing descriptions of the material glories of Kapilavastu, and of the magnificence of the royal court supposed to have been held there by Raja Suddhodhana, father of Gautam Buddha. But these tales are purely works of imagination without any basis of solid fact."[2]

A widespread tradition represents Buddha as having been a king's son. But the idea that Buddha's father, Suddhodhana enjoyed the royal dignity does not find a place in the oldest traditions regarding the family. We have hardly any basis to contemplate in Suddhodana more than one of the great and wealthy landowners of the Sakya race. The so-called kingdom of the Sakyas was one of those small aristocratic governments, a number of which had maintained themselves on the outskirts of the greater Indian monarchies. We shall not be far astray if we visualize the Sakyas as the fore-runners of some Rajput families as we have in later times. The political subordination of the Sakyas to the Kosala kings adjoining it on the south and west, appears in almost every text. King Prasenjit was the head of a group of five Rajas, the Sakya king being one of them. The acknowledgement of the suzerainty of the Kosalan kings by the Sakyas is a very good indication to establish that Kapilavastu was never as glorious a town as

1. Soundaranand or Nanda the Fair, E.H. Johnson, London 1932, p. 5
2. V.A. Smith, Encyclopaedia of Religion and Ethics Vol. VII ed. by James Hastings, New York 1955, p. 660

described in Buddhist texts. The Sakyas, who belonged to the Solar race and Ikshvaku family considered themselves as the people of Kosala. Based on this fact only the great king Prasenjit felt proud in being a fellow citizen of Buddha. "The father of Buddha", according to Watters, "was no more than a member of the Sakya clan, perhaps invested with some rank or importance as chief magistrate, although this does not appear. He may also have lived in or near a place called Kapilavastu, but he had not a palace and did not reign there."[1] Smith without the least reluctance said, "There is no sound reason for believing that either he or his father ever enjoyed the position of regal magnificence ascribed to them by the pious imagination of later ages. Even some of the Buddhist treatises, as Watters points out, describe Kapilavastu as 'a small unimportant town without any attractions. The place was too small for the accommodation of the growing families of the legendary Iksvaku princes. The real Kapilavastu, although raised to a certain degree of ecclesiastical grandeur by the erection of monasteries and other religious buildings after the time of Asoka, never can have been a large and wealthy city".[2] Watters observed further and said, "Again, in certain Abhidharma treatises, such as the "Ta-chih-tu-lun", we find Kapilavastu referred to as a small town inferior to Sravasti, and in some enumerations of the great cities of "Central India" its name does not appear".[3] Ananda Coomaraswamy is also of the same opinion and says, "It is only in later legend that Suddhodhana is represented as a great king; most likely he was in fact a wealthy knight and landowner".[4] Similar is the opinion of Oldenberg who says, "A widespread tradition represents Buddha as having been a king's son. But the idea that Buddha's father, Suddhodhana, enjoyed the royal dignity is quite foreign to the oldest forms in which the traditions regarding the family are presented to us, rather, we have nothing more or less to contemplate in Suddhodhana than one of the great and wealthy landowners of the Sakya race, whom later legends first transformed into the "great king Suddhodhana".[5] According to A. Fuhrer Buddha's father was rather a feudal baron or chieftain of a small clan, than an actual king. He said, "It is only the newer tradition that extols the power and wealth which the Buddha gave up on renouncing worldly ties".[6] There is a corroborative reference in Buddha's own statement made at the time when king Bimbisara offered to bestow upon him the whole kingdom. Buddha said, "Raja, near the Himalaya is a rich and prosperous country, Kosala it is named, there lives a tribe of "Ikshvaku or Solar race, the

1. T. Watters, On Yuan Chwang's Travels in India Vol. II, London, 1905, p. 3
2. V.A. Smith, Encyclopaedia of Religion and Ethics Vol. VII ed. by James Hastings, New York 1955, p. 660
3. T. Watters, Kapilavastu in the Buddhist Books, Journal of the Royal Asiatic Society of Great Britain and Ireland 1898, p. 539
4. Ananda Coomaraswamy, Buddha and the Gospel of Buddhism, London, 1928, p. 9
5. Hermann Oldenberg, Buddha : His Life, His Doctrine, His Order tr. by William Hoey, Edinburgh 1882, p. 99
6. A. Fuhrer, Buddha Sakyamuni's Birth-Place in the Nepalese Tarai, Archaeological Survey of India, Vol. VI, New Imperial Series, Allahabad 1897, p. 37

Cakyas they are called. To this tribe I belong; I am of Kshatriya caste".[1] Further, it may be added that Ananda while dissuading Buddha not to enter *Nirvana* at a small place like Kusinara does not mention the name of Kapilavastu amongst the well-known places where he should die.

In this connection Oldenberg says, "The following leads me to deny the antiquity of the traditions which make Buddha's father a king when (as in the Somadansutta of the "Digh N") the external claims of Buddha to respectful consideration are discussed, it is always admitted merely that he has come of an "uccakula, khattiyakula, addhakula" it is emphasized that he, when he entered on a spiritual career, forsook relatives and friends, gold and silver, the kingly dignity of the family is never alluded to. If anywhere, it is with reference to a circumstance of this kind, which assuredly could not have been suppressed, that the *argumentum ex-silentio* is applicable. To this another consideration must be added. Anyone who knows the uniform care with which the titulary appelation of persons appearing in the Pitakas is observed, will also find this difference decisive, that Buddha's father is there named only Suddhodhana Sakka (Mahavagga, "i 54 and cf. the passage cited above from the Mahasaccakasutta), just as mention is made of Anuraddha Sakka, Upananda Sakyaputta etc".[2]

G.C. Pande has also observed without any doubt and said, "Economic life was simple, and rested on villages surrounded by rice fields, pastures and forests. Large cities like Bārānasi, Savatthi, and Vesali were apparently not included in Sakyan territories. In this background the story of Buddha's having had in his early life three different palaces for the three seasons does not appear very plausible. This may represent the beginning of the later tradition which makes Buddha the son of a king. The growth of the ideal of the king of Righteousness might also have contributed to this development".[3]

According to the information available in Buddhist texts and described by Oldenberg, Kapilavastu and the land of the Sakyas fell between the Nepalese lower ranges of the Himalaya and the middle part of the course of Rapti, which runs through the northeastern parts of Oudh. The strip of land, level and fruitful extends to about fifty kilometres and is well watered by the numerous streams that issue from the Himalayas. Here lay the not very extensive territory over which the Sakyas claimed supremacy and dominion. On the east the Rohin separated the land of the Sakyas from their neighbours. On the west and south the rule of the Sakyas extended quite up, or nearly so, to the Rapti. In the land of the Sakyas between tall forests of *sal* trees, there spread out in uniform richness yellow rice fields. The rice plant constituted the chief crop of the country, where the water of the rainy season and of inundations remain long standing on the rich soil of the

1. W.W. Rockhill, The Life of the Buddha, Varanasi 1972, p. 27.
2. Hermann Oldenberg, Buddha : Hit Life, His Doctrine, His Order tr. by William Hoey, Edinburgh 1882, p. 416
3. G.C. Pande, Studies in the Origins of Buddhism, Ancient History Research Series I, Allahabad University 1957, p. 372

low lying flats, and renders in great measure superfluous that excessively troublesome artificial irrigation which is elsewhere necessary for rice. The importance of rice cultivation to the Sakyas is evident from the name of Buddha's father Suddhodhana meaning "pure rice". Between the rice fields we may here and there place villages in the days of the Sakyas such as exist to-day, hidden among the rich, dark green foliage of mangoes and tamarinds, which surround the village site. In the background of this picture, over the blue mosses of the mountains of Nepal, rise the towering snow-capped summits of the Himalayas.

According to G.C. Pande, "The Sakya territory was spread over the lower slopes of the Himalayas, and included, beside Kapilavatthu, the towns of Cātumā, Lāmagāma, Khomadussa, Sīlāvatī, Medalumpa, Nagaraka, Ulumpa, Devadaha and Sakkara. Devadaha was the town next in importance to Kapilavatthu. Politically the Sakyas were practically independent till Vidudabha invaded them. The administration and the more important judicial business of the clan was carried out in public assembly at which young and old were alike present. The headship of the state was vested periodically in an elected chief entitled Rajan".[1]

The distance between Sravasti, the capital of Kosala, and Kapilavastu could be covered in three days by Suddhodhana's messenger, but by old king Prasenjit and queen fugitives in seven days and nights. Kapilavastu was, according to the Jataka stories, sixty *yojanas* from Rajgriha but according to the "Hsing-chi-ching" only ten *yojanas*.

The two Chinese pilgrims Fa-hien and Hiuen Tsang have rendered a great service to Indian history by furnishing vivid description of the towns and cities they visited during the course of their pilgrimage, though in a number of cases the same is very much exaggerated. While describing the towns and cities they have also carefully recorded their distance from one another. Fa-hien who visited India in 399 A.D. gives the following details regarding Kapilavastu:

"Leaving the city of Sravasti, and going twelve *yojanas* to the south-east we arrived at a town ealled Napika. This is the birth-place of Krakuchchhanda Buddha. There are towers erected on the spots where the interview between the father and son took place, and also where he entered *Nirvana*.

"Going north from this place less than a *yojana* we arrived at a town where Kanakamuni Buddha was born; there are towers also erected here over similar places as the last. Going eastward from this less than a *yojana*, we arrive at the city of Kapilavastu. In this city there is neither king nor people, it is like a great desert. There is simply a congregation of priests and about ten families of lay people.

"On the site of the ruined palace of Suddhodhana there is a picture of the prince's mother, whilst the prince, riding on a white elephant, is entering the womb. Towers have been erected on the following spots: where the royal prince left the city by the eastern gate; where he saw the sick man; and where he caused his chariot to turn and take him back to his palace. There are also towers erected on

1. G.C. Pande, Studies in the Origins of Buddhism, Ancient History Research Series I, Allahabad University 1957, p. 371

the following spots; at the place where Asita observed the marks of the royal prince; where Anand and the others struck the elephant, drew it out of the way, and hurled it; where the arrow, going south-east 30 *li*, entered the earth, from which bubbled up a fountain of water, which in after generations was used as a well for travellers to drink at; also on the spot where Buddha, after arriving at supreme wisdom, met his father; where the 500 Sakyas, having embraced the faith, paid reverence to Upali: at the place where the earth shook six times; at the place where Buddha expounded the law on behalf of all the Devas, whilst the four heavenly kings guarded the four gates of the hall, so that his father could not enter: at the place where Mahaprajapati presented Buddha with a *Sanghati* whilst he was sitting under a Nyagrodha tree with his face to the east, which tree still exists; at the place where Virudhaka-raja killed the offspring of the Sakyas who had previously entered on the path *Srotapanna*. All these towers are still in existence. A few *li* to the north-east of the city is the royal field where the prince, sitting underneath a tree, watched a ploughing-match. Fifty *li* to the east of the city is the royal garden of Lumbini, it was here the queen entered the bath to wash herself and having come out on the northern side, advanced twenty paces, and then holding a branch of the tree in her hand, as she looked to the east, brought forth the prince. When born he walked seven steps; two dragon kings washed the prince's body,—the place where this occurred was afterwards converted into a well, and here, as likewise at the pool, the water of which came down from above for washing (the child), the priests draw their drinking water. All the Buddhas have four places universally determined for them:—(1) The place for arriving at Supreme wisdom; (2) The place for turning the wheel of the law; (3) The place for expounding the true principles of the law and refuting the heretics; (4) The place for descending to the earth after going into the Trayas trimsas heaven to explain the law to their mothers. Other places are chosen according to existing circumstances. The country of Kapilavastu is now a great desert; you seldom meet any people on the roads for fear of the white eleqhant and the lions. It is impossible to travel negligently".[1]

Hiuen Tsang, who visited India much later in 629 A.D. records the following details:—

"From this point (i.e. Sravasti) going south-east 500 *li* or so we came to the country of Kapilavastu. This country is about 4000 *li* in circuit. There are some ten desert cities in this country, wholly desolate and in ruins. Its circuit cannot be accurately measured. The royal precincts within the city measure some 14 to 15 *li* round. They were all built of brick. The foundation walls are still strong and high. It has long been deserted. The peopled villages are few and waste.....

"There is no supreme ruler; each of the town appoints its own ruler. The ground is rich and fertile, and cultivated according to the regular season. The climate is uniform, the manners of the people soft and obliging. There are 1000 or

1. SI-Yu-KI, Buddhist Records of The Westein World translated by Samuei Beal. Vol. I, London 1906, p. XLVIII

more *sangharamas* remaining by the side of the royal precincts, there is still a *sangharama* with about 30 followers in it, who study the little vehicle of the Sammatiya school. .....

"To the south of the city going 50 *li* or so, we come to an old town where there is a stupa. This is the place where Krakuchchhanda Buddha was born, during the Bhadra-kalpa when men lived to 60000 years. .....

"To the north-east of the town of Krakuchchhanda Buddha, going about 30 *li*, we come to an old capital (or, great city) in which there is a stupa. This is to commemorate the spot where, in the Bhadra-kalpa when men lived to the age of 40000 years, Kanakamuni Buddha was born. .....

"From this (i.e. from a stupa outside the south gate of the city) 30 *li* south-east is a small stupa. Here there is a fountain, the waters of which are as clean as a mirror. Here it was, during the athletic contest, that the arrow of the prince, after penetrating the targets, fell and buried itself upto the feather in the ground, causing a clear spring of water to flow forth. Common tradition has called this the *arrow fountain* (*Sarakupa*); persons who are sick by drinking the water of this spring are mostly restored to health. .....

"To the north-east of the arrow well about 80 or 90 *li*, we came to the Lumbini (Lavani) garden. Here is the bathing tank of the Sakyas, the water of which is bright and clear as a mirror, and the surface covered with a mixture of flowers. To the north-east of this 24 or 25 paces there is an Asoka-flower tree, which is now decayed, this is the place where Bodhisattva was born on the eighth day of the second half of the month called Vaisakha".[1]

While describing the deserted condition of the town of Kapilavastu Shui-Ching-Chun said. "The kingdom of Chia-wei-to-yuch (Kapilavastu) has not got a king now. The city and the ponds are desert and dirty, and there is only the empty space. There are some *upasaka*, about twenty households of the Sakya family; they are the posterity of Suddhodhana. Once they formed four families who dwelt inside the old city and acted as *upasaka*; formerly they highly cultivated religious energy (oriya) and still maintained the old spirit. In those days, when the *stupas* were dilapidated, they completely repaired them. The king of Kapilavastu, over and above this, took care of one *stupa*, and the king of Ssu-ho-tias such gifts as an aid to finish it. But now there are (only) twelve monks who dwell inside that (city)."[2]

The identification of Kapilavastu was a great challenge to the archaeologists, particularly when it played such a vital role and happened to be the turning point in the life of Buddha. Vigorous efforts were, therefore, made by them to locate the place. Numerous problems confronted the scholars in spotting out the remains of Kapilavastu. Firstly, Buddhist texts, besides being contradictory, furnished a very

1. Buddhist Records of The Western World translated by Samuel Beal, Vol. II, SI-Yu-KI London 1906, p. 13
2. L. Petech, Northern India According to the Shui-Ching-Chu, Serie Orientale Roma, Volume II, Roma IS. M.E.O. (1950) p. 33

inadequate and sketchy description of Kapilavastu. Complications were added to the problem by the religious sentiments of the Buddhists, who described the town to be too glorious in their texts. In the absence of adequate information in the Buddhist texts, the scholars had to depend mainly on the travel documents of the two Chinese pilgrims Fa-hien and Hiuen Tsang though, of course, they were also not free from deep religious sentiments. Further, the records were complicated on account of various reasons. Firstly, the pilgrims did not always adopt the same route and secondly, the places from where the distance of Kapilavastu was mentioned were themselves not known. Thirdly, the account of Kapilavastu was very much exaggerated. Above all, the direction recorded by the two travellers are not always the same. The main towns from which the bearing and distance have been recorded by them are Sravasti, the capital of ancient Kosala, Lumbini, the birth-place of the Buddha and the natal towns of Krakuchchhanda and Kanakmuni, two of the *Manushi*-Buddhas, who lived earlier than Gautam Buddha. Hiuen Tsang places Krakuchchhanda's birth-place ten miles south of Kapilavastu, while Fa-hien mentions it to have been about seven miles to the south-west of that city. Hiuen Tsang locates Kanakamuni's city to the south-east, while Fa-hien places it due west of Kapilavastu. The greatest confusion was created by the two routes followed by the two pilgrims from Kapilavastu to Lumbini. While Fa-hien went from Kapilavastu straight to Lumbini, Hiuen Tsang adopted a circuitous route, first going to *Sarakupa* from Kapilavastu and then to Lumbini.

4

Attempts in the Beginning

Like the lost town of Kapilavastu, the archaeologists were also lost amidst so many problems enumerated above. In such a situation the work on the identification of Kapilavastu was initiated in a manner which can at best be called a wild goose chase. In the year 1858 Lassen considered the remains of Kapilavastu on the bank of the modern Rohin at a short distance to the north-west of Gorakhpur, a district headquarter in Uttar Pradesh.[1] He took Rohin to be ancient Rohini, which according to Ceylonese chronicles is said to have flowed between the territories of Sakyas and Koliyans. According to tradition Buddha once intervened to avoid a struggle between the Sakyas and Koliyans over the distribution of the water of Rohini. There is no agreement in the texts, however, that Kapilavastu stood on the bank of a river. Mousieur Stanislans Julian agreed with the findings of Lassen.[2]

Alexander Cunningham, Archaeological Surveyor, successfully established the remains of Sravasti in 1863 with the help of an inscription. Sravasti being one of the cities from where the distance of Kapilavastu was recorded by the Chinese pilgrims, the discovery gave a great fillip to the search of the lost city, which was calculated to be eighty to ninety miles south-east. Having taken Kakua to be the birthplace of Krakuchchhanda, General Cunningham declared Nagarkhas in the southern part of Basti District in *pargana* Aurangabad to be ancient Kapilavastu. While referring to the birth place of Krakuchchhanda he said, "As the site of this place may with great difficulty be identified with Kakua, eight miles to the west of Nagar, which I propose to identify with Kapilanagara, I am inclined to adopt the narrative of Fa-hien. Now the distance between Sahet (Sravasti) and Nagar is rather more than 81½ miles."[3] Elaborating further on the identification he said, "Now the town of Nagar, or Nagarkhas, that is "the city", is situated on the eastern bank of the Chando Tal, near a large stream named Kohana, a tributary of the Rapti, in the northern division of Oudh beyond the Ghaghra river, and therefore in Kosala".[4] The grounds on which Cunningham made such an important declaration, without caring to visit the site and examining the remains are not

1. C. Lassen, *Indische Altertumskunde*, Leipzig 1858, Vol. III, p. 201
2. *Voyages des Pelerins Bouddhistes*, Vol. III, p. 356
3. Alexander Cunningham, The Ancient Geography of India (reprinted Varanasi 1963), p. 349
4. *Ibid.*, p. 350

known. Taking the direction recorded in the documents of the Chinese travellers to be absolutely correct, he appears to have simply measured the distance from Sravasti on the map to arrive at the decision.

A.C.L. Carlleyle, the assistant of Cunningham, explored the districts of Gorakhpur and Basti in 1875-76 with the primary objective of settling the question of the location of Kapilavastu. He did not loose much time in identifying the remains at Bhuiladih in Mansurnagar *pargana* of Basti district as Kapilavastu. The ancient site is about twenty-four kilometres west-north-west of Basti. Carlleyle also made an attempt to verify the claims of Cunningham regarding the location of Kapilavastu at Nagarkhas. Though he himself could not visit the site, he sent a party to collect necessary data. Turning down the identification of both, the birth-place of Krakuchchhanda and Kapilavastu, by Cunningham, he said, "From the general conclusions that I drew from the above informations which I received concerning Nagar Khas and its immediate neighbourhood, it appeared to me that it could not have been the site of Kapilavastu, as it did not seem to agree in any one single point with the description of that ancient capital of the Sakyas, as given either by Fa-hien or Hiuen-Thasang. The general mound near Nagar Khas may probably be the site of some very ancient city, perhaps more probably, one of the ten deserted towns, which are stated to have existed in the dominions of the Sakyas; but it apparently has not any of the surrounding points, or contingent features, which especially constitute the most important and necessary concomitants, required for the full identification of the site of Kapilavastu."[1]

Carlleyle was too subjective in giving credence to his own identification. However, he must be congratulated for the feats he performed in comparing the syllables of the word Kapilavastu with Bhuiladih in order to carry conviction on his location. The extent to which his imagination could fly in this direction deserves all appreciation. In spite of the fact that he could not find any antiquity during the course of his excavations at Bhuiladih to associate with Kapilavastu, he painstakingly connected various mounds in the proximity with different localities of Kapilavastu as mentioned by the Chinese pilgrims. Though Carlleyle exhausted a large number of pages in comparing the syllables of the words Kapilavastu and Bhuiladih, only two are being quoted here to bring home to the mind of the readers his intelligence and height of speculation. He said, "Now it struck me that at least the termination *ila* of the two names of Kapila and Bhuila was exactly the same, and there might be something in that and the first two syllables of the two names *Kap* and *Bhu* might perhaps eventually, on analysis, turn out to be synonymous, for the Sanskrit radical *Ka* is said to signify earth or soil, and *bhu* also signifies ground, or land, or place. But the difficulty was, what to make of the latter *p* in the syllable *Kap* of Kapila, unless indeed, we supposed that Bhuila was a corruption of *Bhupila*; and that as *Bhup* meant king, sovereign, so also *Kap* might mean head, or top, or chief, as the root of the Sanskrit word Kapal, which means head,

1. A.C.L. Carlleyle, in Cunningham, Archaeological Survey of India Reports (reprinted Varanasi 1972), Vol. XII, p. 87

forehead".[1] In another example he said, "Again, the Sanskrit radical *ka*, as meaning "earth" or soil"..... Hence Kailasya would correspond to *Bhu-ilasya*, and by contraction, Ka-ilas would correspond to *Bhu-ilas*. But Kailas is the name of the mountain Paradise of Kuvera and of Siva, and *Kapali* is a name of Siva. Thus *Bhuilas* would be equivalent to *Kailas* and *Kapilavastu* would mean "The abode of Siva". But it might also mean "the place of skulls". Now, it is remarkable that there is actually a famous Lingam of Siva, at Bhuila, which is called "*Bhuileshwar*".[2] As a true master, Cunningham, without caring to examine the details, upheld the decision of Carlleyle.

In the last decade of the nineteenth century certain important discoveries viz. two fragments of an inscribed pillar by the side of a tank called Nigalisagar (7 kilometres north-east of Taulihawa in Tarai), the lower portion of an Asokan pillar in *situ* and a stupa at Gotihawa (4 kilometres south-east of Taulihawa), a pillar *in situ* with the record of Asoka at Lumbini (24 kilometres south-east of Taulihawa) and the inscribed casket at Piprahwa, (about twenty-two kilometres north of Naugarh in Basti District of Uttar Pradesh) rendered the speculations of Lassen, Cunningham and Carlleyle unfounded, because Kapilavastu was not far off from these places according to the travel documents of the Chinese pilgrims.

A. Fuhrer was commissioned in 1896 to advise the Nepalese Government in the works of exploration and excavation. He considered the location of Kapilavastu as decided by earlier scholars to be erroneous on topographical grounds. He developed this view after he was able to establish the precise location of Lumbini garden, the birth place of Lord Buddha, with the help of an inscribed Asokan pillar at Lumbini, which was very valuable in the search of Kapilavastu. Taking into consideration the distance of Lumbini from Kapilavastu, as calculated by Fuhrer from the records of Hiuen Tsang, he felt that the remains at Tilaurakot and the surrounding villages are those of Kapilavastu. Situated at a straight distance of three kilometres to the north-north-east of Taulihawa, a district headquarter in the central part of Nepalese *tarai*, the ancient site of Tilaurakot is named after the village of Tilaura. Taulihawa is twenty-one kilometres north-east of Shohratgarh a town in Basti district of Uttar Pradesh and also a railway station on the Gorakhpur-Gonda loop line of the North-eastern Railway. A. Fuhrer was the first explorer to place Kapilavastu in Nepal. While taking decision of such a great importance, he ignored completely the distance of Lumbini from Kapilavastu as recorded by Fa-hien. No attempt was made to analyse the variation in the records of the two pilgrims Fa-hien and Hiuen Tsang. A. Fuhrer emphatically said, "The discovery of the Asoka Edict Pillar in the Lumbini grove at Rumindei enabled me to fix also, with absolute certainity, the site of Kapilavastu and of the sanctuaries in its neighbourhood. Thanks to the exact notes left by the two Chinese travellers,

1. A.C.L. Carlleyle, in Cunningham, Archaeological Survey of India Reports (reprinted Varanasi 1972), Vol. XII, p. 113
2. *Ibid*, p. 116

I discovered its extensive ruins about eighteen miles north-west of the Lumbini Pillar, and about six miles north-west of the Nigali Sagar, stretching between lat. 27° 32″—38′ N. and long. 28° 3″—10′ E. in the middle of a dense *sal* forest over a length of about seven miles from the villages of Amauli, Baiduli, Harnampur, and Bikuli (north-east) to Sivagarh, Tilaurakot and Ramghat on the Banganga (south-west), and over a breadth of about three to four miles from the villages of Rampura, Ahirauli, and Srinagar on the south to the villages of Jagdispur and Nagravah on the north. The whole site is at present as dreary and desolate as when seen by Fa-hien and Huien Tsang; yet every sacred spot mentioned by the two pilgrims can be easily identified".[1] Taking it for granted that Tilaurakot was Kapilavastu, though of course without any tangible evidence, Fuhrer also declared to have located the natal towns of Kanakamuni and Krakuchchhanda in the neighbourhood.

A. Fuhrer was once again commissioned in December, 1897 to assist and advise His Majesty's Government of Nepal in the supervision of excavation. The excavation was concentrated on the banks of a large tank, called Sagar, in Sagarahwa village, which was nothing but a wholesale destruction. The primary aim of the excavation was collection of treasures and reliquaries for which seventeen so-called square stupas and a conspicuously large structure also called stupa and attached with a monastery were ransacked down to the foundations. All these structures were acclaimed by Fuhrer to be the stupas containing the relics of the Sakyas massacred by Vidudabha, the young king of Kosala and son of Prasenjit. Fuhrer's attempts to associate the names of eighteen Sakyas, including Mahanam, with the structures on the false ground of writing in pre-Asokan characters was fortunately foiled in time by V.A. Smith, who paid a surprise visit to the site when the excavation was in progress. Thus the forgery of Fuhrer to establish the identification of Kapilavastu was exposed to the public.

An account of the massacre of the Sakyas mentioned above appears in the introduction to the Bhaddasalajataka (No. 465) and almost in identical terms in Buddhaghosa's commentary on the Dhammapada. Sakyas are said to have been mercilessly killed by king Vidudabha in revenge of a slight. The entire episode is as follows:-

The Buddhist monks, having no trusted friend in the palace of king Prasenjit of Kosala, would not go there to eat. When the king came to know of it, he asked Buddha, "What is the best kind of food." Buddha replied, "The food of confidence". "Then" said the king, "in whom do the monks place confidence." Buddha replied;, "Either in their own kinsmen, or in those who belong to Sakya families".

Thereupon king Prasenjit decided to gain the confidence of the monks by marrying a daughter of the Sakyas on the condition of making her chief queen. Emissaries were sent to Kapilavastu to request the Sakyas for one of their

1. A. Fuhrer, Antiquities of the Buddha's Birth-Place in the Nepalese Tarai (reprinted Varanasi 1972), p. 44

daughters in marriage. Since the king of Kosala was considered to be of an inferior race the Sakyas were confronted with a problem, because the proposal was from the king whose orders could not be overlooked. Sakka Mahanama, however, presented a way out. He said to them, "Do not trouble about it. I have a daughter, named Vasabhakhattiya. Her mother is a slave woman; she is some sixteen years of age, of great beauty and auspicious prospects, and by her father's side nobly born". The proposal was, therefore, accepted by the Sakyas. Suspecting some foul play the messengers of the king said, "We will take one who eats along with you". A ruse was, therefore, planned by the Sakyas which made the messengers believe that Vasabhakhattiya ate with Mahanam. Vasabhakhattiya was then accepted in marriage and was made the chief queen at Sravasti. After some time she gave birth to a son who was named Vidudabha.

When Vidudabha was sixteen years old, he obtained his mother's consent, with great difficulty to visit his maternal relations' place. He set out for Kapilavastu with his retinue. Apprehending the ensuing danger, Vasabhakhattiya fore-warned her relatives of the impending visit by his son through a letter privily. The Sakyas, on hearing the programme af Vidudabha, sent off all their young children into the country. "It is impossible", said they, "to receive him with respect".

When the prince arrived at Kapilavastu, the Sakyas had assembled in the royal rest-house. He was presented to his maternal grandfather, his maternal uncle etc. He walked from one to the other saluting them. But, although he bowed to them all till his back ached, not one of them vouchsafed a greeting. He, therefore, asked, "Why is that none of you greet me"? Promptly came the reply from the Sakyas, "My dear, the youngest princes are all in the country".

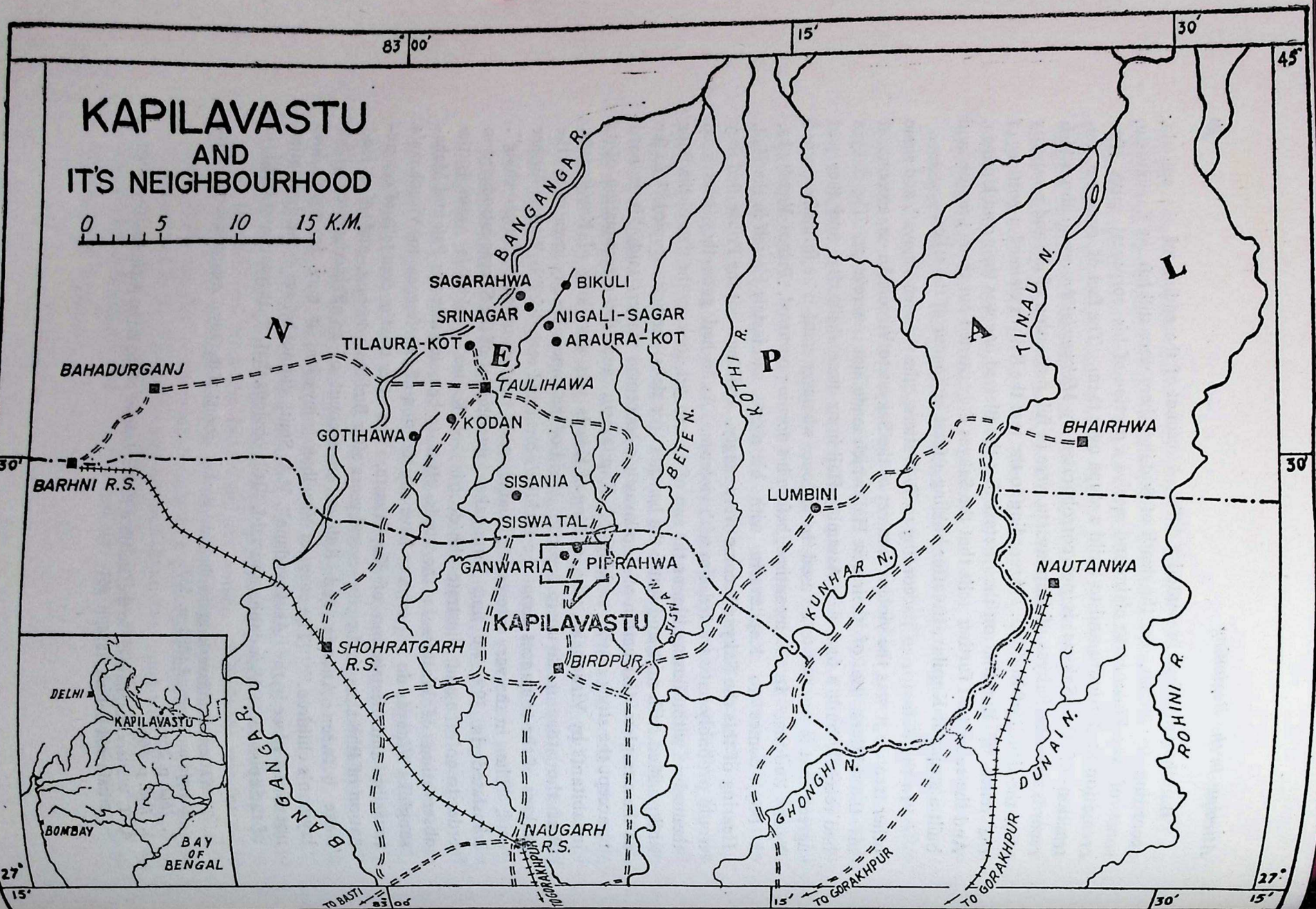
After a few days stay, Vidudabha left Kapilavastu for home. Immediately after his departure a slave woman washed the seat, which he had used in the rest-house, with milk-water saying insultingly, "Here is the seat where sat the son of Vasabhakhattiya, the slave girl". This was unfortunately overheard by one of the armed men accompanying Vidudabha, who had returned to fetch his weapon left behind. He curiously asked the meaning of the words and was told that Vasabhakhattiya, the mother of Vidudabha was born of a slave girl to Sakya Mahanam. The whole conspiracy was unfolded and narrated by the soldier before Vidudabha. Very much enraged on the cunning trick played by the Sakyas, Vidudabha registered a vow, "Let them pour milk-water over the seat, I sat in, to wash it. When I will be king, I will wash the place with their hearts' blood".

When Vidudabha became a monarch, he left Sravasti with a great army to vanquish the Sakyas, but Buddha intervened. He pleaded that the nobility of a child is considered from the father and not mother. Vidudabha was forced to return. Likewise it happened on the second and third time. On the fourth occasion Buddha did not intervene, because of a great sin committed by the Sakyas in poisoning a river. Vidudabha slew all the Sakyas, beginning with the babes at the breast; and with the blood from their hearts he washed the bench which he had occupied during his visit. The immediate followers of Mahanam were, however, spared.

Buddhaghosa has presented a different account of the ending of the episode, according to which, on the death of Buddha, there were still left, at Kapilavastu, some of the kinsmen to claim and receive a portion of his corporeal relics after cremation at Kusinara and to build a stupa over them. The fact of complete destruction of the Sakyas is not corroborated by *Mahaparinibbanasutta* also, which records that the Sakyas of Kapilavastu were in full possession of life and prosperity after the death of Buddha. According to the text the Sakyas claimed a portion of the relics of Buddha on the pretext that the Blessed one was their own kinsman. And the same text further tells that the Sakyas duly carried out their promise and built a stupa at Kapilavastu after holding a feast in honour of the relics.

"In the Pali stories", according to T. Watters, "the 'Wu-fen Vinaya", and some other treatise it was the violent conduct of the Sakyas to Virudhaka on account of his thoughtless use of their new Hall which made him vow revenge. The Sakyas had recently built a fine new Assembly Hall in or near their city, and they had agreed that it was not to be used by anyone whatever until it be formally opened by the Buddha. In the meantime, before his opening occurred, Prince Virudhaka, a boy, comes to Kapilavastu with his retinue and instals himself in the Hall. Hearing of this the Sakyas become very angry, and had not the Prince fled they would probably have treated him with violence. As he had gone they contended themselves with abusing him as the son of a slave girl, took up the tiles of the floor and purified with milk and water the benches (or slabs) he had occupied."[1] So far as the complete destruction of Kapilavastu is concerned Watters said, "It is hard to accept the story of the sacking of Kapilavastu and the extermination of its inhabitants by Virudhaka, who, as king of Kosala was also king of Kapilavastu. Was the story made up in order to get rid of the impossible city invented by the makers of the romances about the Buddha's birth and early life?"[2] Watters further said, "Then in the very interesting Dhammapada treatise called "Chu-yao-chuig", translated in 399, we find Virudhaka's punishment of the Sakyas introduced in order to enforce and illustrate the doctrine of Karma".[3] Notable again is the observation of Watters in the words, "It is to be noted that the Pali and Mahasanghika Vinayas do not seem to have any mention of or reference to Virudhaka's invasion and destruction of Kapilavastu. The latter treatise even tells of congregation of Bhikshus at the city several years after Buddha's decease, and of a feud there between Ananda and Rahula on account of an affair connected with a layman's children."[4] The event of Virudhaka's invasion, it may be noted, does not find a place in the "Asokavadana". V.A. Smith did not believe in the description of the episode of Vidudabha and said, "It is obvious that, if there is any truth in

1. T. Watters, Kapilavastu in the Buddhist Books, Journal of the Royal Asiatic Society of Great Britain and Ireland 1898, p. 557
2. *Ibid*, p. 559
3. *Ibid*. p. 560
4. T. Watters, Kapilavastu in the Buddhist Books, Journal of the Royal Asiatic Society of Great Britain and Ireland, 1898, p. 561


KAPILAVASTU
AND
IT'S NEIGHBOURHOOD
0 5 10 15 K.M.
83° 00'
15'
30'
45'
27°
30'
BANGANGA R.
SAGARAHWA
BIKULI
SRINAGAR
NIGALI-SAGAR
ARAURA-KOT
TILAURA-KOT
N E P A L
BAHADURGANJ
TAULIHAWA
KODAN
GOTIHAWA
BARHNI R.S.
SISANIA
SISWA TAL
GANWARIA
PIPRAHWA
KAPILAVASTU
SHOHRATGARH R.S.
BIRDPUR
NAUGARH R.S.
BANGANGA R.
BETE N.
KOTHI R.
TINAU N.
BHAIRHWA
LUMBINI
KUNHAR N.
NAUTANWA
GHONGHI N.
DUNAI N.
ROHINI R.
TO GORAKHPUR
TO BASTI
DELHI
KAPILAVASTU
BOMBAY
BAY OF BENGAL

the tale of the destruction of the place by Vidudabha, genuine knowledge in detail of the particular holy spots so glibly pointed out by the local guides could not possibly have survived, and their identifications must have been fanciful. As Watters observes (JRAS, 1898, p. 543), they failed to show the Sakyas' assembly hall and other objects frequently mentioned in the book, the reason apparently being that the guides did not know where to place them or had never read the books in which they are described".[1]

In the year 1898 another significant discovery was of a great relevance to the location of Kapilavastu. In 1897, W.C. Peppe' an Englishman and landlord of Birdpur estate bored a shaft in the stupa at Piprahwa. After digging to a depth of eight feet only the excavation was abandoned when Peppe' was satisfied that the mound was a Buddhist stupa. Piprahwa is twenty-two kilometres north of Naugarh, a railway station on Gorkhpur-Gonda loop line of North-eastern Railway and also a tehsil headquarter of Basti district in Uttar Pradesh (Fig. 1). Piprahwa is only nine kilometres north of Birdpur which falls on the road to Lumbini from Naugarh. In October 1897, V.A. Smith examined the stupa at Piprahwa and declared it to be of great importance and told Peppe' that relics would be found at about the ground level. Digging was resumed by Peppe' in January 1898 in the centre of the stupa by laying a ten feet square trench. At a depth of ten feet below the then summit of the mound, a broken soapstone casket, full of clay and embedded with beads, crystals, gold ornaments, cut-stars etc. was found. A circular pipe made of moulded or cut-to-size bricks was observed below the casket. The diameter of the pipe was one foot upto a depth of two feet after which it was reduced to four inches. Eighteen feet below the top of the stupa the top of a massive sandstone box measuring 4 feet 4 inches × 2 feet 8½ inches × 2 feet 2¼ inches was struck by Peppe'. The box was one thousand five hundred thirty-seven pounds in weight. The weight of the lid, which was broken, was four hundred and eight pounds. The position of the box was not immediately below the circular pipe, but was placed 31.5" to the east of the centre of the pipe. The circular pipe turned into a rectangle at the level of the base of the box. The edge of the rectangle was 21½ inches away from the coffer. The rectangular shape was restricted to a single course of brick and the pipe resumed the original shape thereafter and came to an end with the brickwork two feet below the box. W.C. Peppe' searched further remains in the pipe carefully and came to the conclusion that nothing more was left behind. He, therefore, categorically remarked, "I was most careful in searching this pipe all the way down, but nothing was found in it.[2]" The rectangular shape of the pipe was undoubtedly an indicator to the coffer as stated by Smith as well. He said, "The rectangle served as a pointer" to the coffer".[3] The cover of the box was

1. V.A. Smith, Encyclopaedia of Religion and Ethics ed. by James Hastings Vol. VII, New York, 1955, p. 661.
2. W.C. Peppe', Piprahwa stupa containing relics of Buddha, Journal of the Royal Asiatic Society of Great Britain and Ireland 1898, p. 575
3. V.A. Smith, *Ibid*, p. 583

provided with a deep groove which fitted perfectly into the flanges on the sides of the coffer.

The coffer contained many valuable articles of which a few are mentioned below:—

1. A soapstone casket 7½ inches high and 4½ inches in maximum diameter.
2. A similar, but inscribed, casket 6 inches high and 4⅛ inches in diameter.
3. A soapstone *lota*-shaped vessel 5½ inches (with lid) high and 5¼ inches in diameter. The lid was lying away from the vessel.
4. A small round soapstone casket 3¼ inches in diameter and 2¼ inches high.
5. A crystal casket, polished to the perfection, 4¼ inches in diameter and 4½ inches high (with its cover). The lid has a beautiful handle in the shape of a hollow fish, filled with seven granulated stars in gold leaf and several tiny paste beads.

In addition to the above-mentioned articles, the coffer contained many wooden and silver vessels reduced to pieces; fragments of bone; gold ornament desings; impressions of two ladies; elephant and lion figures in gold leaf; gold and silver flowers and stars: tiny amulet-like box: gold *triratnas*; gold disc impressed with profuse connected spirals; plain bars and rolls of gold leaves; pearls of many sizes, some of which are welded together in sets of two, three or four; a carnelian and a malachite bird; leaves serrated and veined; seed vessels; *triratnas* and flowers in semi-precious minerals; coral fragments: beads of various shapes and sizes in gold, silver, carnelian, amethyst, topaz, garnet, coral and crystal; cut semi-precious stones; pieces of mica; and specially rolled copper wire.[1]

Of all the finds, the most important was the inscription on the lid of the smaller soapstone casket (No. 2 above) which provided a clue to the identification of Kapilavastu by its reference to Buddha and his community Sakya (Plate I). The inscription was read thus:

Sukiti bhatinam sa-bhaginikanam sa-puta-dalanam iyam salila-nidhane Buddhasa bhagavate Sakiynam.

The three generally accepted interpretations of the inscription are by Buhler, Rhys Davids and Fleet. Buhler translated the inscription thus:

"This relic shrine of divine Buddha (is the donation) of the Sakya Sukiti-brothers i.e. either "of Sukiti's brothers or" of Sukiti and his brothers" associated with their sisters, sons and wives".[2]

An alternative rendering of the inscription has been given by Rhys Davids. He interprets the inscription thus :

"This shrine for relics of the Buddha, the August One, is that of the Sakyas, the brethren of the Distinguished One, in association with their sisters, and with their children and their wives."[3]

1. W.C. Peppe', Piprahwa, Stupa containing relics of Buddha, Journal of the Royal Asiatic Society of Great Britain and Ireland 1898, p. 573
2. G. Buhler, Journal of the Royal Asiatic Society of Great Britain and Ireland 1898, p. 387
3. T.W. Rhys Davids, *Ibid*, p. 598 fn.

J.F. Fleet has a third version on it which is, "Of the brethren of the Well-famed One, together with (their) little sisters (and) together with (their) children and wives, this (is) a deposit of relics; (namely) of the kinsmen of Buddha, the Blessed One."[1]

According to the first two interpretations the relics found inside the stupa by Peppe' were those of Buddha himself, whereas third means that they were of the kinsmen of Buddha, their sisters, wives and children.

The massive box, caskets, and most of the relics are now in the Indian Museum, Calcutta. The remarks of Smith in this context are very important. He said, "Mr. Peppe', unfortunately, omitted to take a note of the contents of each vase separately".[2]

In the year 1899 P.C. Mukherji was assigned with the job of undertaking explorations and excavations in the Nepalese *tarai*. During the course of his work he excavated a little here and there at Piprahwa as well. The inscription on the casket from Piprahwa found by Peppe' led him to say, "One point comes prominently in view from this inscription, which is antecedent to the period of Priyadarsi the Great, that the Sakyas, to whom the Buddha belonged, must have built the *stupa* in their country. Kapilavastu should, therefore, be sought not very far from it."[3] However, after a systematic survey he also derived the same conclusion that Tilaurakot was ancient Kapilavastu. A careful consideration of all the available information coupled with the results of his survey led him to exclaim, "It will thus be seen that no other ancient site has so much claim on the identification of Kapilavastu as Tilaura, as being situated in the right position and fulfilling all other conditions."[4]

The scholars, somehow or the other, failed to read between the lines and considered the statements of Fa-hien and Hiuen Tsang to be at variance, so far as the distance of Kapilavastu from Lumbini was concerned, more so on account of the declaration made by A. Fuhrer. The great historian V.A. Smith, therefore, tried to reconcile them by a new interpretation. He said, "I spent many hours in the vain attempt to harmonize the statements of Fa-hien and Hiuen Tsang on the assumption, which I had never doubted, that they both described the same place as being Kapilavastu. At last a process of reasoning such as I have sketched above suddenly brought me to the unexpected conclusion that Piprahwa is the Kapilavastu of Fa-hien, whereas the city round Tilaurakot is the Kapilavastu of Hiuen Tsang. The moment that this explanation flashed on my mind, all difficulties in the interpretation of the documents vanished. Each locality described dropped

1. J.F. Fleet, Journal of the Royal Asiatic Society of Great Britain and Ireland, 1906, p. 150
2. V.A. Smith, Journal of the Royal Asiatic Society of Great Britain and Ireland 1898, p. 585
3. P.C. Mukherjee and V.A. Smith, Antiquities of Kapilavastu, Tarai of Nepal 1899, Archaeological Survey of India. (reprinted Varanasi 1969), p. 44
4. P.C. Mukherjee and V.A. Smith, Antiquities of Kapilavastu, No. XXVI, Part I of The Imperial Series, Tarai of Nepal 1899, Archaeological Survey of India (reprinted Varanasi 1969), p. 50

into its position in the itinerary of each pilgrim, and each itinerary fitted into the other. Hiuen Tsang now supports Fa-hien, and Fa-hien supports Hiuen Tsang. The different methods in which the two pilgrims describe the approach to Kapilavastu from Sravasti now become intelligible".[1]

T.W. Rhys Davids came out with a new solution to resolve the presumed difference between the distance furnished by the two Chinese pilgrims and remarked significantly, "The old Kapilavastu was probably at Tilaurakot. But Dr. Peppe's important discoveries at the Sakya Tope (at Piprahwa) may be on the site of a new Kapilavastu, built after the old city was destroyed by Vidudabha".[2]

J.F. Fleet in the beginning, no doubt, interpreted the inscription from Piprahwa to mean that the casket contained the relics of Buddha, but at a later stage he confused the entire issue and changed the interpretation. A rethinking, on the basis of certain remarks made by M. Sylvain Levi in Journal des Savant of 1905, led Fleet to feel that the relics were not of Buddha, but of his kinsmen (Sakyas of Kapilavastu) massacred by Vidudabha. The remarks of Levi were, "We know the fact, from the evidence of Hiuen-Tsang, that the remains of the Sakyas, collected after the general massacre ordered by the unpious Virudhaka were deposited under stupas".[3] Fleet said, "The record in fact commemorates, as I will prove in detail below, an enshrining of relics, not of Buddha himself as has hitherto been believed, but of his kinsmen, with their wives, and children and unmarried sisters. And now we see the meaning of the curious nature of the articles, numbering more than seven hundred, which were found in the *stupa* alongwith the inscribed vase".[4] In order to justify his views he changed the meaning of the word Sakiya and said, "It becomes obvious in fact, that *Sakiya* can only be a noun or adjective expressing some relationship or connection of that sort. And, discarding the suggestion which I made on the previous occasion, I find the natural meaning of word *Sakiya*, as used here, in one of the ordinary meanings which belong to it as the Pali form of the Sanskrit, *Svakiya*, own, belonging to oneself".[5] Continuing further he expressed that, "But however that may be, the natural translation of the words Buddhasa bhagawate Sakiyanam is "of the kinsmen of Buddha, the Blessed One".[6] A. Barth was very critical of the new interpretation of the inscription given by Fleet. He said, "Dr. Fleet accepts, in effect, Professor Rhys Davids now so improbable interpretation of *Sukiti* as a designation of the Buddha; from Professsor Levi he takes over the latter's general conclusion that we have to deal with the relics of the

1. P.C. Mukherjee and V.A. Smith, Antiquities of Kapilavastu, No. XXVI, Part I of the Tarai of Nepal, 1890, A.S.I. Imperial Series (reprinted Varanasi 1969), prefatory note by V.A. Smith. p. 10
2. T.W. Rhys Davids, Buddhist India, London 1903, p. 18 n
3. Sylvain Levi, Journal des Savants 1905, p. 540. Also Indian Antiquity May 1907, p. 120
4. J.F' Fleet, Inscription of the Piprava Vase, Journal of the Royal Asiatic Society of Great Britain and Ireland 1906, p. 150
5. *Ibid*, p. 158
6. *Ibid*, p. 159

victims of the massacre. But then the *Sakiyanam* at the end can no longer be an ethnical name, as "the Sakyas of the Buddha" would have no sense in any language. So he makes it an adjective, representing it as from the Sanskrit *Svakiya*, "*Suus proprins*" with the meaning of "relations, Kinsmen," which the word really has. . . . . And first as to the construction. By merely casting a glance at the above literal version, we notice at once that it is a strange one; that the first part of the inscription and the last one, which are in apposition to each other, are awkwardly separated by the medial clause, the mention of the reliquary. . . . . And having indicated "the brethren of the Well-famed One" was it necessary to add that these brethren were Kinsmen? . . . . It will be seen that to bring to trial Dr. Fleet's construction is at the same time to bring to trial his interpretation of *Sakiya*. I really do not understand what he has against this ethnical term. . . . . If I correctly understand Dr. Fleet,—for his theory is somewhat complicated and is not easily summed up in a few words, —he does not deny the existence of a nearly similar ethnical term, but he will have it that all the forms in which the name occurs in epigraphy, and with a single exception, in Pali literature, arise from a misunderstanding, and should be referred back to the possessive adjective *Svakiya*. By dint of calling the member of the community or of the clan of the founder *Buddhāsya Svakiyah*, "the kinsmen of Buddha", they would finally have been called simply the *svakiyah*. The hypothesis is ingenious, but I doubt if it will find many supporters. . . . . Yet on this frail basis Dr. Fleet would build an entire long chronological edifice. In our inscription, which, moreover, does not mark the vowel *Sakiya* would still be taken in original sense, the inscription must, therefore, be anterior; by at least a full century to that on the pillar of Asoka at Rummindei (the middle of the 3rd century B.C.), in which the notation of the long vowel is established and in which the designation of the Buddha as *Sakyamuni*, "the hermit of the Sakyas," shows that the possessive adjective has had time to change into an ethnical term. The inscription would, therefore, be far more ancient than any yet found in India. Dr. Fleet, does not venture, positively, any further than half way between the reign of Asoka and the date generally accepted for the death of the Buddha; for he is too experienced an epigraphist to carry back this writing, without more ado, to the very time of the *nirvana*. Yet he allows us to perform the rest of the journey at our own risk".[1]

While concluding his discussion of the inscription, A. Barth said that he was happy to be in entire agreement with the following interpretation given by M. Senart.

"This receptacle of relics of the blessed Buddha of the Sakyas (*is the pious gift*) of the brothers of Sukirti, jointly with their sisters, with their sons and with their wives".

However, the closing remarks of A. Barth on the importance of the inscription were far more interesting. He said, "With the Buddha, whom it left in his vague

1. A. Barth, Indian Antiquary May 1907, pp. 123-124

and legendary twilight, and whose "tomb" it will not allow us to visit, it in no way tends, even indirectly, either to strengthen or to weaken the accounts of the distribution of the ashes, or of their removal by Ashoka, or of the destruction of Kapilavastu and the Sakyas; nor does it supply us with materials for constructing a chronological system; it simply makes us acquainted together with the name of an unknown personage, no doubt some local *raja*, with the existence (after so many others, teeth, frontal bone, *ahus bool*, hair, even the very shadow) of new relics of the great reformer, relics probably more ancient, and which may, if so inclined, suppose more authentic, than any others".[1]

According to the interpretation of Fleet, therefore, the remains at Piprahwa are a portion of Kapilavastu or some spot in the immediate outskirts of the capital. The views of Fleet was very much on the lines of Smith regarding two Kapilavastus. He said, "The mound, the ruined *stupa*, in which the record and the relics were found may or may not mark the actual scene of the massacre of the Sakyas of Kapilavastu. Fahian's statement mentions only one memorial of the massacre and distinctly suggests that it stood, not amongst a vast number of other *stupas* but in somewhat isolated position such as that occupied by the Piprahwa mound. And it seems not impossible that what was shown to Hiuen Tsang was, in reality, the general cemetery of Kapilavastu".[2]

W. Hoey did not accept the theory of two Kapilavastus and said that when Smith admits that the two pilgrims must have seen the same town of Krakuch-chhanda and Kanakamuni, his theory that they saw two different Kapilavastus was thin.[3]

W. Vost was also of the same opinion that the two pilgrims knew only one city of Kapilavastu which was Tilaurakot. He said, "The pilgrims knew but one city of Kapilavastu, comprising Tilaurakot and the ruins to the south of it; that Krakuchandra's town corresponds to the remains at Sisanihava (Sisania Pande) and Konagaman's town to those at Gutihava (Gutiva); that the Banyan grove adjoined the south side of the city Nyagrodhika, the Piprahwa remains, and that the Arrow-well was situated near Birdpur in the Basti district."[4]

There was a lull in the investigation of the location of ancient Kapilavastu till 1962 when Dr. (Mrs.) D. Mitra of the Archaeological Survey of India led an expedition to undertake exploration and excavation in the central region of Nepalese *tarai*. During the course of her work she excavated extensively at Kodan and on a limited scale at Tilaurakot, but could not find any evidence to identify Tilaurakot with Kapilavastu. In the absence of any evidence to establish the identity of Kapilavastu, she remarked, "In case Nyagrodharama (not Nyagrodhika town) represents Piprahwa, which is not unlikely, the remains of Kapilavastu are to be sought in the mounds immediately around Piprahwa and not at the district

1. A. Barth, Indian Antiquary May 1907, pp. 123-24
2. J.F. Fleet, Inscription of the Piprava Vase, Journal of the Royal Asiatic Society of Great Britain and Ireland 1906, p. 179
3. W. Hoey, Journal of the Royal Asiatic Society of Great Britain and Ir eland 1905. p. 454
4. W. Vost, *Ibid*, 1905, p. 533.

site of Tilaurakot".[1] She further stated, "In fact, the inscription on the reliquary found within the main *stupa* at Piprahwa coupled with Piprahwa's correspondence with Fa-hien's bearing and distance of Kapilavastu in relation to Lumbini raises a strong presumption for Piprahwa and its surrounding villages like Ganwaria being the ancient site of Kapilavastu".[2] The above statement was published in a book 'Buddhist Monuments' in 1972 by which time the excavation at Piprahwa by the author had already started and some important discoveries towards establishing the location of Kapilavastu had come to light. The most important discovery by that time was the finding of Lord Buddha's corporeal relics enshrined by the Sakyas over their one-eighth share received after the Lord's cremation at Kusinara.

1. Debala Mitra, Buddhist Monuments, Calcuttta 1972, p. 253
2. *Ibid.*

5

Clinching the Issue

While clouds continued to hang over the identification of Kapilavastu, the author was posted as Superintending Archaeologist, Archaeological Survey of India, Mid-Eastern Circle, Patna on 28th August, 1970. Patna Circle was in the beginning known as Buddhist Circle and it was, therefore, appropriate for it to undertake the work of such a great importance. Fortunately an opportunity came on its own accord. One of the monks at Naugarh, named Dharmakirti, was visibly moved to see the dilapidated and uncared for condition of the ancient site of Piprahwa, which he thought to be Pipli Kanan. Feelings of acute pain forced the monk to appeal to the Prime Minister of India, who in turn did not loose time to forward the letter to the Director General, Archaeological Survey of India, New Delhi, for immediate action. The letter ultimately reached the Superintending Archaeologist, Archaeological Survey of India, Mid-Eatern Circle, Patna for necessary action. The official, however, could not undertake the work owing to certain difficulties. The author immediately grabbed the opportunity and studied the literature relating to the site, pending the actual visit after monsoons.

The detailed study of the literature and travel documents of the two Chinese pilgrims offered several indications in favour of Piprahwa being the ancient site of Kapilavastu. One of the most important indications was the inscribed casket found by W.C. Peppe' in the stupa at Piprahwa in 1898. It has been mentioned in the Buddhist texts *Mahaparinibbanasutta*, *Digha Nikaya* and *Buddhavamsa* that the Sakyas of Kapilavastu were one amongst the eight claimants of a portion of the corporeal relics of Buddha after he was cremated at Kusinara. They constructed a stupa over the relics ceremoniously. The words *Buddhasa bhagavate Sakiyanam* in the text of the inscription on the casket pointed out that the stupa from which it was recovered was the same, which was constructed by the Sakyas at Kapilavastu over the corporeal relics of Lord Buddha. There was a considerable lapse of time, of course, between the death of Buddha in 483 B.C. and the date of the inscription. On this consideration it was believed that the relic caskets found by Peppe' in 1898 were not the original ones solemnised by the Sakyas immediately after the death of Buddha. This was a very good ground to expect earlier and original relics inside the stupa. The views of Sylvain Levi in this connection were quite pertinent. While discussing the inscription from Piprahwa

for interpretation he was of the opinion that it merely recalled a more ancient consecration and the inscription was engraved on the occasion of the reconctruction of the stupa.[1] Professor Rhys Davids was also of the opinion that the word *sukiti*, which corresponds to the Sanskrit Sukirti and means "glorious, illustrious instead of being the name of some unknown person could denote Buddha himself and the stupa at Piprahwa would be the identical one that, according to the ancient account preserved in the *Mahaparinibban-Sutta*, the Sakyas of Kapilavastu, here "the brethren of the illustrious one, "that is to say, the men of his clan,—had raised immediately after the Master's death over their share of his ashes'.[2] G. Buhler and A. Barth were not prepared to accept the statement of Rhys Davids probably because they were not in a position to reconcile the date of the inscription with the date of the death of Buddha. The stupa at Piprahwa, which is only about eight miles south-west of Rumindei, the site of the ancient park of Lumbini, the birth place of the Buddha, was certainly, if not at Kapilavastu itself, in close proximity to that ancient city, the exact position of which has still to be determined.[3]

Though Pischel assigned a much earlier date to the inscription synchronising with the date of the *Mahaparinirvana* of Buddha, he declared in no uncertain terms that the stupa at Piprahwa, in which the inscribed casket was found, was the *Nirvana* Stupa. He felt that the Sakyas are the brothers, that is to say the distant relatives of the Buddha; and as he was accustomed to speak out plainly, he asserted as an established fact that the inscription "the most ancient hitherto found in India, was engraved immediately, or shortly, after his death, exactly in the year 480 B.C."[4] A. Barth did not agree to the interpretation and said that there was little suitability in the fraternal relationship and that it was practically impossible to date the writing so far back.[5]

The second indication for Piprahwa being the ancient site of Kapilavastu was furnished by the Chinese traveller Fa-hien. According to his travel document Lumbini should be nine miles east of Kapilavastu which corresponded very well with the ancient site of Piprahwa. The difference between the distance recorded by Fa-hien and Hiuen Tsang, wrongly presumed by the scholars, must be elucidated here. Fa-hien went straight to Lumbini from Kapilavastu, whereas Hiuen Tsang first went to *Sarakupa* (Arrow-well) and then to Lumbini. As a matter of fact there was no difference at all, because *Sarakupa* was not on the way to Lumbini, but in a different direction. Had it been in the same direction there would not have been any variation in the distance. *Sarakupa* (Arrow-well) is the site where, during athletic exercises in the childhood, the arrow shot by Buddha had such a force that it pierced the ground upto the feather causing a clear spring to burst out.

1. Sylvain Levi, Journal des Savants 1905, p. 540. Also Indian Antiquary, May 1907, p. 120
2. T.W. Rhys Davids, Indian Antiquary, May 1907, p. 118
3. *Ibid* p. 118
4. Pischel, *Ibid* 1907, p. 120
5. A. Barth, *Ibid*

The third indication, though a negative one, but at the same time of great importance, came from Tilaurakot. Though the declaration made by A. Fuhrer in 1896 in favour of Tilaurakot being ancient Kapilavastu continued to outweigh the balance, the scholars were not able to present any tangible evidence to establish the same even after many years of excavation. In support of Piprahwa the reputed historian V.A. Smith said, "My identification of the Piprahwa site with the Kapilavastu of Fa-hien rests upon the pilgrim's description of his itinerary. Professor Rhys Davids by a wholly independent line of argument arrives at the same conclusion that Kapilavastu is represented by the Piprahwa group of ruins. I am convinced that Professor Rhys David's argument is sound and that the *stupa* opened by Mr. Peppe' really contained the relics of the Sakya sage enshrined by his Sakya brethren shortly after his decease and cremation.

"If the correctness be admitted of the conclusion which Professor Rhys Davids and I have reached by wholly independent process of reasoning, it is plain that the Piprahwa group of ruins is for many reasons of the highest importance, and that the systematic survey and exploration of the locality by a competent expert would be a matter of world-wide interest."[1] V.A. Smith did not accept the view of W. Hoey that the stupa was the same which was erected by the Mauryas of Pippahlivana. He said, The "*stupa* cannot be the monument erected by the Morians or Mauryas of Pippahlivana as Dr. Hoey suggested in the *Pioneer*. The Pippahlivana *stupa* erected over the charcoal from the pyre, and that *stupa* we know, was far from Kapilavastu in a south-easterly direction. The name Piprahwa is probably modern. Scores of villages are named after conspicuous *pipal* trees".[2]

The statement of Smith given above appeared to be inconsistent with his declaration regarding two Kapilavastus in the first instance, but after going through the entire prefatory note by him revealed that he himself was not confident about the existence of two Kapilavastus. He said, "If I am asked the reason why, in or about A.D. 406, Piprahwa was regarded as representing Kapilavastu, whereas in A.D. 635 the city on the Banganga was regarded as representing the same place, I can only reply that I do not know the reason, and plead that ignorance concerning events which occurred fifteen hundred years ago is excusable."[3] In favour of Piprahwa being the ancient Kapilavastu Smith further said, "According to the well-known legends, which may have some basis of fact, the relics of Gautam Buddha were, immediately after his cremation, divided into eight shares, of which the Sakyas of Kapilavastu obtained one. Mr. Peppe's *stupa* at Piprahwa may well be the building erected over the relics of Gautama obtained at his cremation."[4]

1. V.A. Smith, Antiquities of Kapilavastu, Tarai of Nepal by P,C. Mukherjee, Archaeological Survey of India No. XXVI, Part I of the Imperiai Series, prefatory note, p. 22
2. V.A. Smith, The Piprahwa Stupa, Journal of the Royal Asiatic Society of Great Britain and Ireland 1898, p, 587
3. V.A. Smith, Antiquities of Kapilavastu Tarai of Nepal by P.C. Mukherji, prefatory note p. 16
4. *Ibid*, p. 17

A.S. Geden, while writing in the Encyclopaedia of Religion and Ethics, firmly believed that Piprahwa was ancient Kapilavastu. He recorded, "At Piprahwa (Piprahawa, Piprawha) in the United Provinces, excavations were made some years ago in an ancient mound and relic chambers and among the objects discovered were a large box, containing steatite vases (one of which has a short inscription), pieees of bone, gold leaf, jewels, beads etc. The inscription when read was understood to describe the relics enclosed in the vase as those of Buddha himself; and it was inferred that these fragments of bone were the actual portions of the body of Gautama, preserved after cremation, over which was erected the *stupa* which had now been rediscovered. Dr. Fleet, however, interprets the inscription differently; and understands it to refer, not to the founder himself, but to the Sakyas, his kinsmen, many of whom according to the tradition were massacred, and their city wholly or partially destroyed, in revenge for a slight put upon the neighbouring king of Kosala. In either case the inscription would seem to carry with it the identification of Piprahwa with Kapilavastu, the capital of the Sakyas."[1] Though the inscription on the relic casket coupled with the distance from Lumbini recorded by the Chinese pilgrim Fa-hien were considered by a number of scholars to be adequate enough to proclaim that Piprahwa was ancient Kapilavastu, yet the declaration made by A. Fuhrer in 1896 continued to outweigh the balance in favour of Tilaurakot, without any valid reason. In spite of categorical statements made by renowned scholars it was indeed mysterious why no work was undertaken at Piprahwa to confirm the location of ancient Kapilavastu, particularly when Tilaurakot did not yield any tangible evidence to establish the identity. The significance of the statement was in all probability ensconced by the general acceptance that Tilaurakot was Kapilavastu. Certain basic wrong conceptions were at the root of this wide agreement. Of all, the most interesting was the distance of Kapilavastu from Lumbini recorded by the two Chinese pilgrims, Fa-hien and Hiuen Tsang. The distance furnished by the two was considered by the scholars to be at variance. As already stated the historians and archaeologists, somehow or the other, missed to note that Hiuen Tsang adopted a circuitous route, first going to *Sarakupa* and then to Lumbini whereas Fa-hien went straight. The distance by a shorter route can always be more by a round about route, but a longer distance can never be shorter. The statements of both the pilgrims are correct, but since Fa-hien went straight from Kapilavastu to Lumbini, the distance recorded by him should have been considered much nore valuable in locating the site.

No credence was given by the scholars to the distance recorded by Fa-hien under another wrong presumption. They took it for granted that Sakya chief Suddhodhana, father of Buddha, was a great king. They did not try to read between the lines. Suddhodhana was made a great king in later Buddhist texts which were greatly influenced by the religious sentiment of the devotees. With this rampant

1. A.S. Geden, Encyclopaedia of Religion and Ethics, edited by James Hastings, Vol. 2, New York 1985, p. 885

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belief excavation was regularly conducted at Tilaurakot ignoring completely the ancient site of Piprahwa. J.F. Fleet went to such an extent that he even changed his own interpretation of the inscription found on the casket from Piprahwa.

As it has already been stated the interpretation by J.F. Fleet that the relics were not of Buddha but his kinsmen was an afterthought. The original interpretation of Fleet was as follows:

"Of the brethren of the well-famed one, together with (their) sisters (and) together with (their) children and wives, this (is) receptacle (or deposit) of relics of Buddha, the Blessed One; (namely) of the Sakyas."[1]

Armed with so many evidences to regard Piprahwa as ancient Kapilavastu, the author paid a visit to the site in November, 1970. The inspection of the mound at Piprahwa developed an unflinching belief in his mind that the remains were definitely of ancient Kapilavastu. The environmental setting of Piprahwa brought back to the memory the geographical details of Kapilavastu furnished in Buddhist texts. While describing the auspicious omens that heralded the birth of Buddha, the Buddhist text *Lalitavistarahq* records that Kapilavastu was near enough to the slopes of the Himalaya mountains for the young lions to come prowling down around it, and to stand at its gates, hailing with their roars the impending event.[2] The distance and direction from Lumbini, the birth-place of Lord Buddha, was another convincing factor to the author.

Located in a picturesque surroundings near dense *sal* forest Piprahwa (lat. 27° 26′ 30″ N; long. 83° 7′ 50″ E) is not very far from the foot of the Himalayas (Plate II). About two decades back the road from Birdpur to Piprahwa was very well maintained under the strict vigilance of the local English landlord W.C. Peppe', who resided at Birdpur in a stately building, which has now been converted into an inspection bungalow under the charge of the Irrigation Department of the Government of Uttar Pradesh. The name of Birdpur owes its origin to Mr. R.M. Bird, who was appointed Commissioner of Gorakhpur in 1829. After Peppe' left the country suddenly, in circumstances not exactly known, the road from Birdpur to Piprahwa was badly damaged by bullock carts. The condition of the road was so awful when the site was inspected in 1970 that it was not possible to reach the site even in a jeep. The distance had to be covered on foot. However, when the excavation was started in January 1971, the site was approached, after covering at least double the distance, by a canal road passing through the lakes of Siswa and Majhauli. Even this road was rendered unserviceable after one or two heavy showers, so frequent in the area. On repeated appeals by the author, after the large scale excavation and identification of Kapilavastu, the Government of Uttar Pradesh has since repaired the road.

Naugarh is connected with Gorakhpur, another district city and also a Division of Uttar Pradesh, besides headquarters of North-eastern Railway, both

1. J.J. Fleet, Journal of the Royal Asiatic Society of Great Britain and Ireland 1905, p. 679.
2. Buddhist Sanskrit Texts No.1, Lalita-Vistara edited by P.L. Vaidya, Darbhanga 1958, p. 57.

by rail and road. With Basti, the district headquarters, Naugarh is connected only by road, the distance being about eighty kilometres. Buses ply to Naugarh both from Gorakhpur and Basti, but more frequently from the latter. Most of the buses go upto Kakrahwa on the Nepal border before Lumbini. After the construction of the road rickshaws are easily available at Naugarh and Birdpur to go to Piprahwa. It is rather risky to attempt any trip after the fall of the day.

The strip of land in and around Piprahwa is level and very fertile (Fig. 2). Producing the best quality in India, rice constitutes the chief crop of the area, where the water of the rainy season and of inundations remains long standing on the rich soil. As a matter of fact the area can be aptly called a rice bowl, because not only the best but innumerable varieties are produced there. Rice is no doubt the staple food of the people, the better varieties are meant only for export and business.

Naugarh is one of the most important trade centres for rice. In the background of the level and fertile land the range of Himalaya mountains appears on the north with the black mosses of the low ranges in the foreground backed by the towering snow-capped summits. The snow-capped summits are clearly visible from the ancient site, particularly in winter season, immediately after heavy rains.

Wheat and *arhar* are amongst the other crops generally grown in the area. About a decade back wheat was not at all grown in the area. During the course of excavation with effect from 1971 to 1977 it was observed that the area under wheat cultivation had been increasing every year. For proper irrigation Peppe' spread a network of canals in the area, though the system no longer works properly and the cultivators have to depend entirely on the monsoons. Generally the monsoons are fairly heavy, any failure of which upsets the economy of the area completely.

There are several huge lakes not far off from the ancient site. Two of them viz. Siswa and Majhauli are about a kilometre to the north-east and east. They are interconnected. A third reservoir known as Sagar Tal is about four kilometres east of the site. About six kilometres away from the site there is another lake having the same name. This lake is about a kilometre south-west of Bajha Tal which in turn is about five kilometres west of the site. All these lakes appear to have been formed by the accumulation of rain water from the Himalayas in the low lying areas caused particularly by the removal of *sal* forest from the area. Embankments were raised all around to enhance the capacity and store the water for use in irrigation.

The area around the site of Piprahwa was mostly covered by forest which was removed by labour imported from outside by English landlords. The local inhabitants, therefore, do not belong to this place originally. Being outsiders and hired labour they were not innately interested in the development of the area and as such it is far more backward than other parts even now.

In order, therefore, to identify the remains of Kapilavastu, excavation, on a limited scale, was started at Piprahwa on 27th January, 1971. In the beginning small trenches on the eastern, south-western and north-western side of ancient site

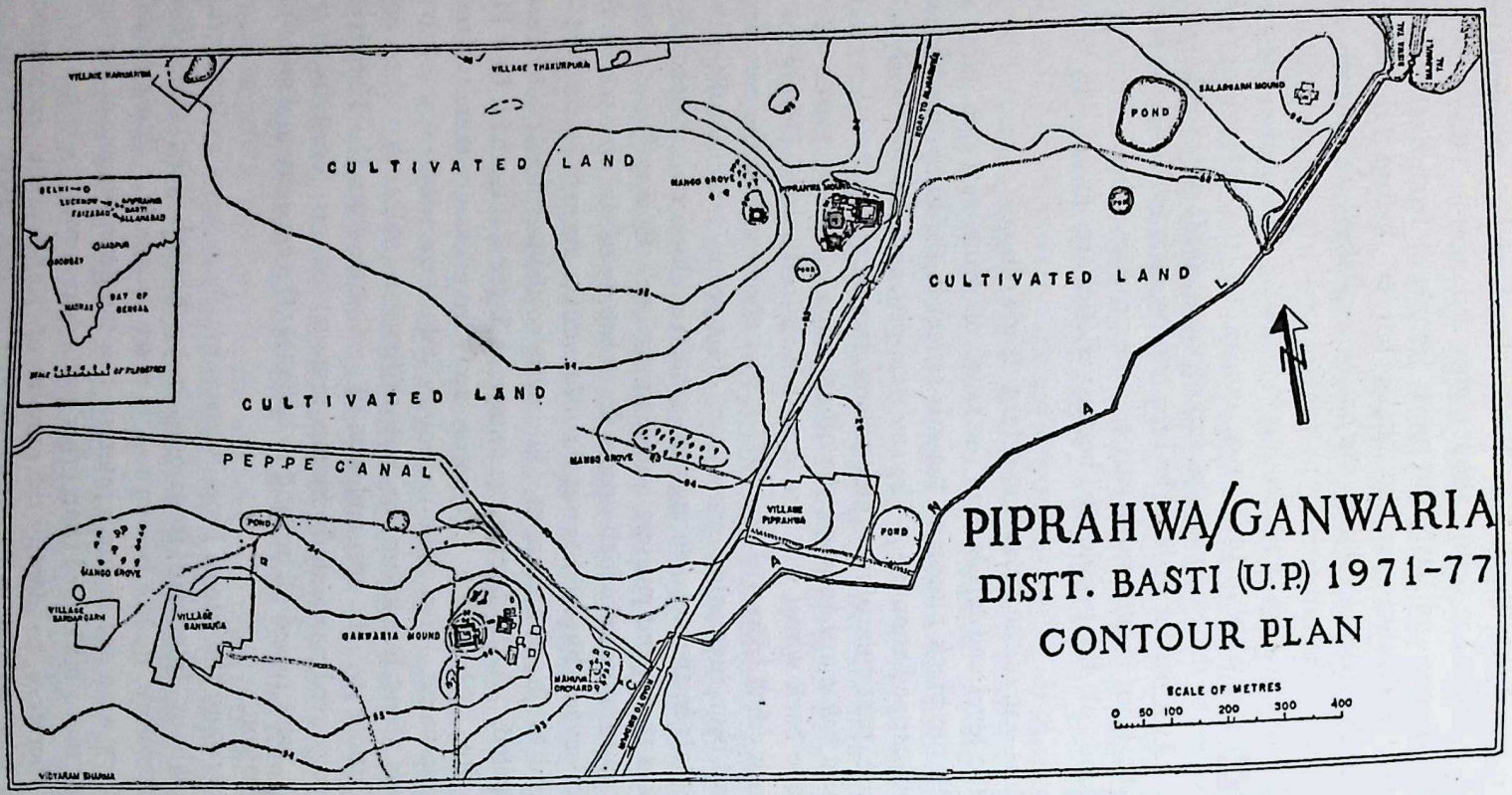

CULTIVATED LAND
CULTIVATED LAND
CULTIVATED LAND
PEPPE CANAL
POND
POND
POND
MANGO GROVE
MANGO GROVE
MANGO GROVE
VILLAGE PIPRAHWA
VILLAGE SANWARIA
GANWARIA MOUND
SALARGARH MOUND
PIPRAHWA/GANWARIA
DISTT. BASTI (U.P.) 1971-77
CONTOUR PLAN
SCALE OF METRES
0 50 100 200 300 400

Fig. 2

were laid. On the eastern fringe of the mound remains of a large quadrangular monastery built of burnt bricks were observed. Since the excavation was on a very restricted scale, it was not possible to expose even a corner of the monastery completely. However, four stages of construction in the monastery were distinguished without any difficulty. The different stages of construction were wrongly declared by P.C. Mukherjee as crypts below the flood level of the monastery. His inability to distinguish the different stages led him to believe that the monastery was double-storeyed. Charred wooden remains spread all over the monastery were a clear indication that it was ultimately destroyed by fire. In the absence of detailed report, particularly on the antiquities found by Mukherjee, it was not possible to date the remains found by him precisely. A reference, however, is there that the monastery yielded coins of the Mitra dynasty (?) and early Kushan kings in addition to iron spear-heads, door or window frame, spike and nail. During the course of excavation in 1971, the third structural phase of the monastery could be dated to 1st-2nd century A.D. on the basis of a spout of the Red Polished Ware. A unique silver punch-marked coin was a very important find, but since it was recovered from the debris lying over the monastery, it was not very much helpful in dating. The monastic cells varied in size between 5.60 × 3.04 to 3.25 × 2.95 metres.

On the south-western fringe of the mound there were remains of a smaller monastery and votive stupas, which could not be exposed completely. The square basement of the votive stupas was an interesting feature.

Different types of burnt brick structure were exposed in the north-western sector of the site. Of all, the most imposing was a huge hall paved with burnt bricks. Enclosed on all sides by wall, the hall was square in shape with one of its sides measuring 10.60 metres.

The well known stupa in which the inscribed relic casket was found presented a majestic appearance. A trench was, therefore, laid towards the western end of the stupa to ascertain the number of stages in which it was built. The digging revealed that the stupa was constructed in three stages.

Excavation during the period of January to March, 1972 was concentrated on the main stupa, keeping in view the statement of reputed historian V.A. Smith. He said, "Complete excavation of the exterior of the stupa is also desirable. At least one processional path must have existed, and it is possible that it was surrounded by a rail"[1] In order to confirm the earlier evidence that it was built in three stages, trenches on either side of the earlier one were sunk. While the stupa was being exposed on the western side, it was observed that in its latest form the base of the stupa was converted into a square. Square base of a stupa with niches being a new feature, not observed earlier, it was further exposed on the northern side. It was a moment of great excitement when, during the course of exposition on the northern side, an earlier ring of burnt bricks below the square base came to light

1. Journal of the Royal Asiatic Society of Great Britain and Ireland, 1898, p. 581

(Plate III). The earlier ring appeared to be the brick-edged outline of an earlier stupa.

The discovery of the earlier ring was a very good indication for earlier relics. On the basis of the arc of the ring, projecting outside the square base, the centre was determined and a small trench, which may be considered to be an extension of the shaft bored by Peppe' in 1898, was sunk in the north-eastern quadrant of the stupa. Though the size of the trench was very restricted, it revealed very interesting features. The pit dug by Peppe' in 1898 could be easily observed particularly on the section. That Peppe' was satisfied with the massive stone box, which contained the inscribed casket, was apparent from the cutting. Certain concrete evidences were present before Peppe', which led him to presume that there were no relics below. Both the circular pipe, which led him to the box, and the burnt brick courses of the stupa came to an end. Peppe', therefore, could not imagine earlier relics below, though indications for them were available in the pipe, which had turned into a rectangle at the level of the bottom of the box and converted again into a circular one till the last course of the stupa, and to some extent in the inscription itself. In this connection the statement of V.A. Smith is very pertinent. He said, "The central pipe" or well is a curious feature which is also found at Bhattiprolu and elsewhere. Mr. Peppe' states that this "pipe" began at a distance of ten feet from the summit, and ran down two feet with a diameter of one foot, when it contracted to a diameter of four inches until it reached the level of the bottom of the stone coffer, it assumed the form of a rectangle, 7 inches by 5 inches, for the depth of a single layer of bricks, and then resumed the circular pipe shape, four inches in diameter, for a further distance of two feet, when it stopped. The rectangle served as a "pointer" to the coffer".[1]

At a depth of 6 metres from the extant top of the burnt brick stupa, two burnt brick chambers were observed in the trench sunk in the centre (Plate IV). The two burnt brick chambers were separated from one another by yellow kankary mud deposit of 65 cms. The burnt brick chambers were at a much lower level than the spot where the stone box containing the inscribed casket was found by Peppe'. There was a 6 cm thick mud deposit between the last course of the stupa and the chambers. The shape of the two brick chambers was identical, their size being 82 × 80 × 37 cm.

The specific purpose of the chambers to keep certain sacred objects was quite evident from the nature of their construction. Two burnt bricks, having a size of 40 × 27 × 7 cm. each, in three courses were placed one above the other on the top. Below the third course, there was a mud deposit, $7\frac{1}{2}$ cms. thick and further below bricks slightly longer, but width reduced to half were used. The size of these bricks was 42 × 13 × 7 cm. Some of these bricks were placed in brick-on-edge position, as if to close anything in a box.

When the three courses of brick of the northern chamber, laid one above the

1. Journal of the Royal Asiatic Society of Great Britain and Ireland, 1898, p. 583

other were removed, a soapstone casket came to light. By the side of the casket and separated by a brickbat, one red ware dish with incurved sides and wide mouth was observed (Plate V). The dish was covered by another dish of the same type. The covering dish had broken into three pieces in such a manner that all the three appeared to be covering an individual compartment made for the relics. Both the soapstone casket and the dish were so carefully packed in between bricks and brickbats that it was rather difficult to remove them from their position without breaking. The maximum diameter of the casket was 7 cm, whereas of the dish 26 cm. The height of the casket was 12 cm. It contained charred bones.

The position of the casket and dishes was slightly different in the southern brick chamber. Two dishes of the same type and size, as found in the northern chamber, were noticed side by side immediately below the topmost course of the brick (Plate VI). Both the dishes were shattered to fragments on account of the lapse of time as also the weight above them. They could be removed from their position only in very small pieces. When two further courses of bricks were removed another soapstone casket with the lid broken into three pieces came to light (Plate VII). This soapstone casket was bigger in size, the maximum diameter being 9 cm and height 16 cm. Like the other casket, this was also packed perfectly between bricks and brickbats. Since the lid of the casket had broken, it got filled up completely with earth. On removal of the earth carefully, charred bones were found inside. Having remained in mud for a long time, the colour of the bones had turned muddy.

Further excavation in the area established that the relic caskets were contemporaneous to the period of Northern Black Polished Ware, which could be dated to 5th-4th centuries B.C. i.e. earlier in date than the inscribed relic casket discovered by Peppe' at a higher level in 1898. The finding of earlier caskets proved that the stupa, in which they were found, was built by the Sakyas over the mortal remains of Lord Buddha at Kapilavastu. This indication was already available in the inscription on the casket, found by Peppe' which mentioned both Buddha and his community Sakya.

The earlier caskets were, no doubt, an adequate evidence to establish that Piprahwa was ancient Kapilavastu, the scholars were not prepared to accept the same in the absence of any inscription, of which even the fresh relic caskets were devoid of (Plates VIIIA, IX and X). The excavation was, therefore, resumed in the following season of 1972-73 with the primary objective of unearthing an inscriptional evidence to confirm the belief that Piprahwa was ancient Kapilavastu.

Excavation work in the eastern monastery, a part of which was exposed in the first year, was undertaken. Its majestic appearance was a tangible ground to expect inscriptional evidence from it. It was simply a coincidence that the reputed historian V.A. Smith also expected some evidence from the eastern monastcry. Hc said, "The building east of the *stupa* is undoubtedly a monastery. It is desirable that both it and the small structure north of of the *stupa* should be fully excavated. Some small objects of interest will probably be found, and inscriptions may possibly

turn up."[1] While the cells and the central courtyard on the northern axis of the monastery were being cleared, terracotta sealings with the legend Kapilavastu came to light. The first sealing was found on 18th March, 1973. More than thirty sealings were collected in the season from depths ranging between 1.05 and 1.75 metres. It must be emphasised that the sealings were not found in a hoard but were picked up from diffcrent levels and spots. The sealings could be divided into three groups. One of them is inscribed in four lines, which were read as '*Om*', *Devaputra Vihare*, *Kapilavastu*, *Bhikhu anghas* (Plate VIIIB). The inscription on the second series is limited to three lines which are *Maha Kapilavastu*, *Bhikshu Sanghas*. The third group of sealings carried the name of monks. The sealings are generally round in shape, though a number of them are oval as well. The letters on the sealings were in Brahmi characters of first-second century A.D. In the year 1974 the monastery yielded more sealings, but the most valuable find was a lid of a pot carrying the same inscription as the first group of sealings.

The terracotta sealings and above all the lid of the pot with the legend Kapilavastu, found during the course of excavation at Piprahwa, clinched the identification of Kapilavastu, which was a long-standing controversy, conclusively. The inscription on the sealings and the lid of the pot also established that the monastery in which they occurred was meant for the order of monks at Kapilavastu. Further, the word '*Devaputra*' indicated that the monastery was built by the Kushan king, who extended great patronage to the religion of Buddhism. This is corroborated by the third stage of construction of the monastery during which much wider area was covered up and the planning was completely changed. Certain measures to add to the beauty of the monastery on systematic and planned lines were also adopted. That the stupa at Piprahwa was built in its initial stages by the Sakyas of Kapilavastu over the corporeal relics of Buddha was also settled by the sealings.

STRUCTURES (Fig. 3)

The Stupa (Figs. 4 and 5)

The *Stupa* at Piprahwa is one of the earliest, so far discovered in India. A detailed examination of the stupa with the help of a cutting through it revealed three stages of construction (Plate XI and XII).

Phase I. In the first stage a tumulus was raised by piling up natural earth dug up from the surrounding area. The maximum diameter of the tumulus was 38.90 metres, whereas the height was 0.75 metre. On the top of the mound in the centre two burnt brick chambers were constructed to keep the sacred relics as described above.

A structure of twelve courses of bricks was raised over the two burnt brick chambers. In between the structure and the chambers, there was a mud deposit varying between three to six centimetres. This mud was of the same nature as

1. Journal of the Royal Asiatic Society of Great Britain and Ireland, 1898, p. 581

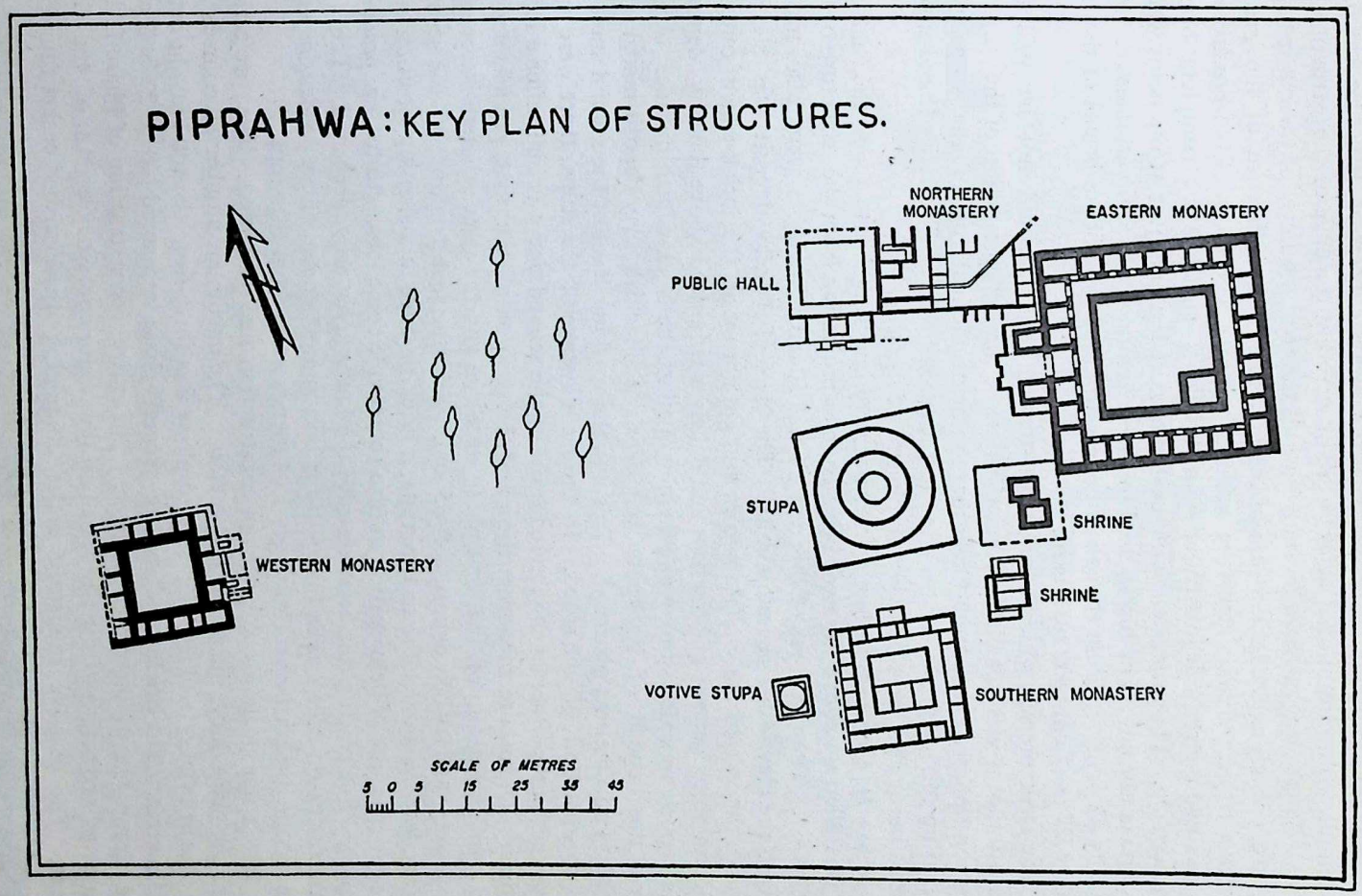

PIPRAHWA: KEY PLAN OF STRUCTURES.
NORTHERN MONASTERY
EASTERN MONASTERY
PUBLIC HALL
STUPA
SHRINE
SHRINE
WESTERN MONASTERY
VOTIVE STUPA
SOUTHERN MONASTERY
SCALE OF METRES
5 0 5 15 25 35 45

Fig. 3

used in the mud tumulus. The height of the twelve courses of structure was 0.90 metre in all. Two additional bricks were observed at the edge of the structure all around. These bricks were an indication of the working level of the burnt brick structure, as well as *pradaksinapath* of the first stage. The distance of the *pradaksinapath* from the main structure was 5.20 metres. The width of the *pradaksinapath* was two metres. It was paved with brickbats enclosed by complete bricks on either side. The *pradaksinapath* meets the raised mound just at the point where the slope is abrupt. The bricks used in the structure and the *pradaksinapath* were generally 42 × 27 × 7 cm though of course a limited number of bricks of the size of 40 × 27 × 7 cm were also used.

The structure was observed to be flat-topped, but it could not be said for certainty that it was not disturbed at the time of the reconstruction of the stupa in the second phase. It is quite likely that the hemispherical top of the stupa was levelled up to facilitate reconstruction in the second stage. The relics found inside the two burnt chambers belonged to phase I of the stupa.

Phase II. Compact yellowish clay not very much different from the natural soil was filled up above the two brick courses projecting from the structure of the first phase. The thickness of this deposit was 50 cm. Brickbats were also mixed up with the clay in a meagre quantity. The layer of the clay deposit was sloping towards the side of the *pradaksinapath* and got abrupt at the brick-edged outline. A 35 cm thick deposit of brickbats and debris was noticed above the clay deposit. This deposit was also sloping and striking against the brick-edged outline. Again above the deposit of brickbats and debris a blackish clay deposit mixed with pebbles and lime was observed. This was the working level of the second stage of the construction of the stupa. In the second stage of the stupa, there were two *pradaksinapaths* either in simultaneous use or the second one was built after a lapse of time. The nature of construction and the position of the first *pradaksinapath* and *pradaksinapath* of the first phase were one and the same, though intervened by a clay and debris deposit of 85 cm. For the construction of the second *pradaksinapath* quite close to the stupa, a brick-on-edge in a slanting position was inserted as a line of demarcation as also to provide some strength to the *pradaksinapath*. For placing this brick-on-edge the lower layer was deepened. The top of this brick-on-edge was in line with the bottommost course of the *pradaksinapath*. The second *pradaksinapath* was only 1.44 metres away from the stupa.

The stupa in the second stage of construction had two tiers. The projection from the main dome measured 1.52 metres. The maximum number of courses of the burnt bricks used in the second phase was forty-five, the total height being 4.55 metres. The bricks used in the second phase measured 40 × 27 × 7 cm. The dome was 19 metres in diameter. The entire reconstruction of Phase II i.e. dome and projection of the tier rested on the twelve courses of bricks of the first phase. The massive sandstone coffer containing the inscribed casket found by Peppe' in 1898 belonged to the second phase.

Phase III. In the third phase a new feature was introduced in the *stupa.* The

base of the stupa was converted into a square from a circular one as a result of which the dimensions of the stupa were enhanced. One side of the square measured 23.50 metres. The space between the drum of the stupa of the second phase and the square base was filled up with bricks and brickbats in a receding fashion towards the base. The two tier system of the stupa in the second phase was encased with the help of this filling and a domical appearance above the square base was visible. The height of the stupa as also the diameter of the dome were increased. Thirteen courses of bricks were added over the stupa of the second phase and the diameter was raised to 23 metres from 19. The total height of the burnt brick courses of the stupa was raised to 6.35 metres. The bricks of the third phase measured 38 to 40 × 26 to 23 × 7 to 8 cm. Some of the bricks were wedge-shaped.

The square base of the stupa was embellished by rectangular niches at regular intervals of 80 cms. Each niche was of the size of 62 cm (height) × 52 cm (width) × 12 cm (depth). In between the niches one pillar made out of cut and moulded bricks was provided.

The plinth of the square base was 1.16 metres high including the niches. In all 20 courses were used in the plinth, 9 of them below the niche. In order to present a beautiful appearance moulded bricks were used in the top two courses below the niche (Plate XIII).

There was a platform-like structure between the stupa and *pradaksinapath* of second phase, almost in the centre. It was 1.20 metres square. The platform might have been constructed to place objects of worship over it. In the third phase of construction, only one casket of soapstone was kept. This soapstone casket was found by Peppe' in a completely smashed condition at a depth of ten feet only.

The Eastern Monastery

Next to the stupa the most impressive structure at Piprahwa was the eastern monastery lying to the east of the stupa, which yielded the sealings with the legend Kapilavastu. In all, there were four structural phases in the monastery (Plate XIV). The planning in the first two phases was alike and similarly the planning of the last two phases was more or less one and the same. The entrance to the monastery was, however, always on the western side facing the stupa. The monastery was constructed around a courtyard which was in all likelihood open.

But for four cells projecting outside, one at each corner, the monastery was square in shape in the first two phases, one side measuring 32.30 metres. The central courtyard was also a square, each side being 21.80 metres. In all there were thirty-three cells in the first two phases, twenty-one around the central courtyard, one on each corner and four each on either side of the entrance. The corner cells at the four corners of the central courtyard were much bigger in size than the other cells. Towards the western side of the monastery a covered verandah 2.70 metres wide was provided.

The thickness of the walls, both inner and outer, of the monastery was 1.15 metres and of the cross walls 85 cm.

The planning of the monastery underwent a great change in the last two phases i.e. third and fourth (Plate XV). In these two phases, the outer wall of the earlier monastery was converted into inner wall and cells all around the central courtyard were converted into a covered verandah similar to that existing towards the entrance side only in the first two phases. The total area of the monastery was consequently enhanced to 44.10 × 42.70 metres. An outer wall, much thicker than the earlier phases, in alignment to the projecting four cells in the corner, was constructed and position of the cells shifted on the outer side. The thickness of the outer wall was a little more than two metres. The projecting four cells, one on each corner, continued to be in use in the last two phases as well. The total number of cells in the third phase was thirty-one. The width of the cross walls continued to be the same i.e. 85 cm in the last two phases.

The opening of the door to each cell was 1.30 metres wide. Charred wooden remains in a large quantity, revealed that the doors were having wooden frames. The roof was supported on wooden beams, the charred remains of which were found in position. Bricks were probably placed over the interlocked wooden beams.

A novel feature introduced in the third phase was the provision of a covered burnt-brick drain 40 cm wide. The drain was superimposed by the floor of the same phase. Its outlet was near the north-eastern corner of the monastery. The great Kushan King, Devaputra, a title supposed to be used by Kanishka, was responsible for the elaboration in phase III.

In the last phase of construction the monastery was further elaborated. Two cells towards the entrance side presenting a projected appearance were added. The size of these cells was 3.80 × 2.30 metres. In addition two miniature rooms, probably meant for the watchmen, were constructed just at either end of the entrance. They measured 1.70 × 1.50 metres. The width of the verandah was also enhanced in the last phase of construction by constructing a new 90 cm thick wall. The width of the verandah was raised to 3.20 metres from 2.70 metres. Indications of wooden pillar were available in the projections of the wall on the corners of the verandah. The pillars were approximately 35 × 25 cm thick. The wooden pillars did not appear to have been placed at regular intervals.

Another new feature of the last phase of construction was the addition of a substantially large room, 5.30 × 4.90 metres in the south-eastern corner of the central courtyard (Plate XVI). The purpose for which the room was constructed could not be determined.

The Entrance to the Eastern Monastery

The approach to the eastern monastery was provided on the western side facing the stupa with the help of flight of steps, of which three were observed in position. The width of the main entrance was 5.70 metres. In the last phase of construction an enclosure wall was provided in front of the entrance. The steps to the entrance are in the centre of the enclosure wall. The enclosure wall had in

PIPRAHWA : 1974 DIST. BASTI, U.P.

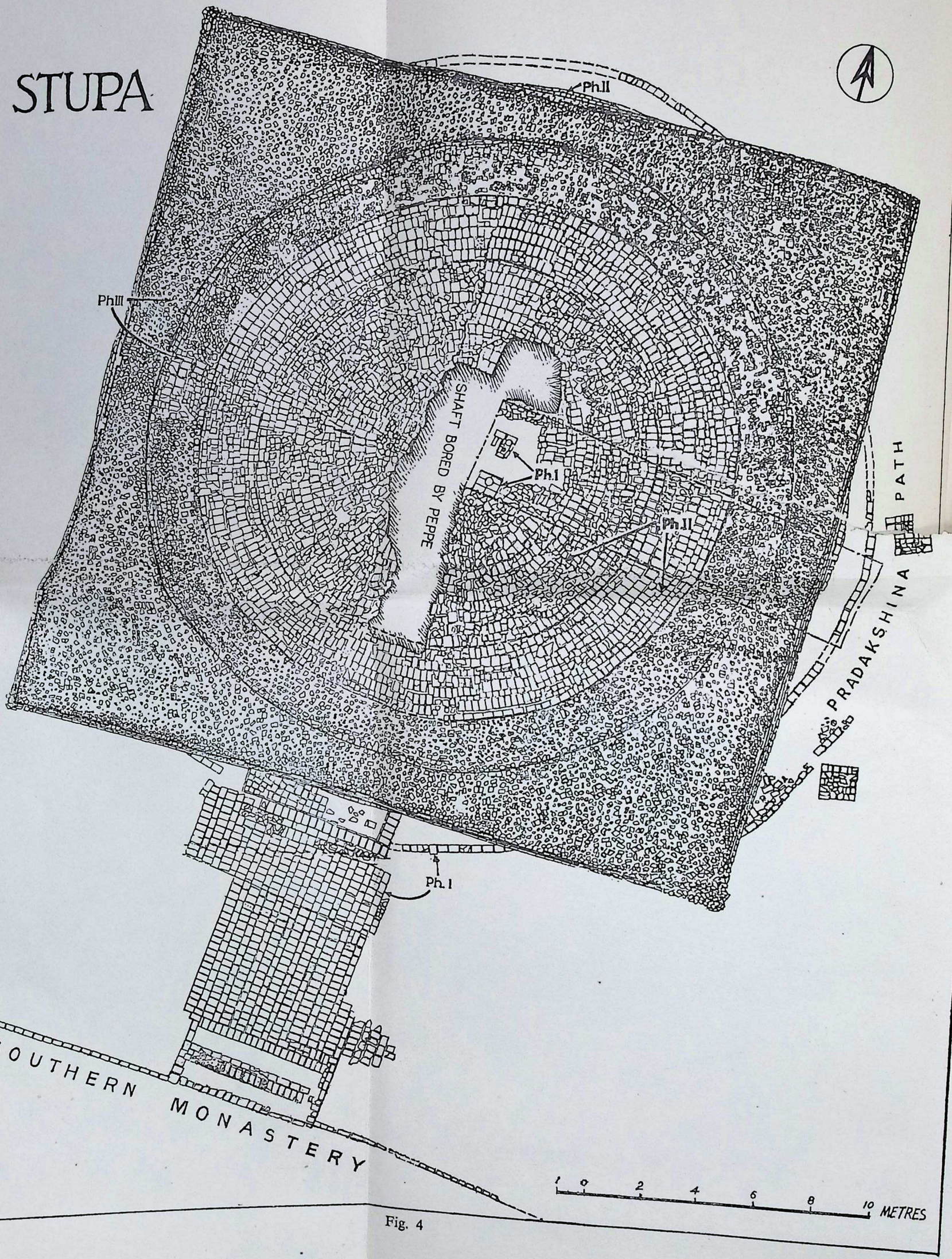


Fig. 4

all eleven sides, but if the side meant for the steps, where there is actually no wall, is eliminated, the number would be reduced to ten only. As already mentioned, two miniature rooms, one on either side of the entrance was provided, most probably, for watchmen. The thickness of the enclosure wall was 39 cm. On the top of the enclosure wall bricks-on-edge were placed in an oblique position at regular intervals just as a measure of decoration.

Immediately after climbing the steps of the monastery, a floor of rammed brickbats and lime mortar was provided. Towards the eastern side, by the side of the steps below the rammed floor there was a burnt brick wall. The thickness of the wall was 53 cm. The purpose for which the wall was constructed could not be determined. The opening of the entrance was reduced to 3.20 metres with the help of two curtain walls, one on either side just outside the front verandah.

The Northern Monastery

There was another monastery on the northern side of the stupa by the side of the eastern monastery near the north-western corner (Plate XVII). It was far smaller in size than other monasteries and also the poorest in its construction. This monastery was constructed in two stages of which the earlier one could be equated with phase II of the eastern monastery. The general layout of the monastery was similar to the eastern monastery, though of course, without the verandah around the central courtyard. There was a central courtyard flanked by cells all around.

In all, sixteen cells of the monastery were exposed. The cells on the northern side had eroded completely. The cells of the western wing of the monastery were too small and could not be used for residential purposes. They might have been used for storing or meditation.

There was a room in the central courtyard of the monastery on the north-western corner. The room measured 5.35 × 6.35 metres.

The Southern Monastery

The monastery to the south of the stupa was constructed at a distance of six metres (Plate XVIII). As in other cases the monastery on the south as well faced the stupa with the entrance on the northern side. The plan of the monastery was also, more or less, similar to other monasteries, with the only exception of two galleries in addition to the cells. Taken as a whole, the monastery was too poor in its architectural features.

The southern monastery was found to be in a very bad state of preservation. The eastern and a part of the southern wing were badly damaged as a result of erosion. In all there were only two structural phases. The monastery was square on plan with one side measuring 24 metres. The planning of the monastery and the number of cells hardly underwent any change in the second structural phase and the number of cells also continued to be twenty-one. Generally the size of the

cells in the southern monastery was too small as compared to other monasteries. The dimensions of the cells varied between 4.80 × 2.20 to 2.10 × 2.05 metres. In certain cases the cells were too small and as such unfit for residential purposes. It was not possible, however, to determine their purpose.

The monastery was constructed around a central courtyard and a covered verandah. The width of the verandah was 2.40 metres. The outer wall of the monastery was 85 cm thick, whereas the inner and cross walls only 60 to 65 cms. The two galleries mentioned above were sandwiched in the south-eastern and south-western corners between two cells. The dimension of the galleries was 3.00 × 1.00 metres.

The entrance of the monastery on the northern side facing the stupa was 5.60 metres wide. In all probability, the approach was through a flight of steps. Just outside the entrance a burnt brick platform connecting the monastery wilh the stupa was a novel feature. The brick-paved platform was 6.00 × 4.00 metres. As it appeared the approach to the stupa for worship in the earliest stage, was probably from this side. The platform was constructed for this purpose only. A rectangular enclosure made of burnt bricks-on-edge on the southern side of the stupa and touching the brick-paved platform corroborated the presumption. The enclosure was 1.30 × 0.85 metres in area.

A drain with a 25 cm wide channel was observed in the southern wing of the monastery running north to south. The drain was constructed to discharge the refuse water of the monastery. Further beyond the drain there was a votive stupa with a diameter of 4.80 metres. On the western side of the monastery there was a small stupa with a square base. In the beginning the size of the stupa with a square base led to the impression that it might have been constructed to place relics, but after it was opened the votive purpose became apparent. The base of the stupa was 6.35 metres square and the diameter of the dome 5.50 metres.

The Western Monastery

About hundred metres to the west of the stupa another manastic complex was exposed in the south-eastern corner of a mango grove. In all, three structural phases were distinguished in the monastery (Plate XIX).

Like the other monasteries, the cells were constructed around a central courtyard and covered verandah. Though the monastery was not exposed completely, the number of cells in the first phase could be easily determined. They were sixteen in all. The size of the cells ranged between 4.20 to 3.70 × 3.20 metres. The monastery was square in plan with one side including outer walls being 25 metres. The thickness of the outer wall was one metre and of the inner one only 75 cm.

Though the number of cells in the second phase continued to be sixteen, their alignment and area underwent a substantial change. The largest cell measured 5.90 × 3.30 metres, whereas the smallest one 3.30 × 3.20 metres.

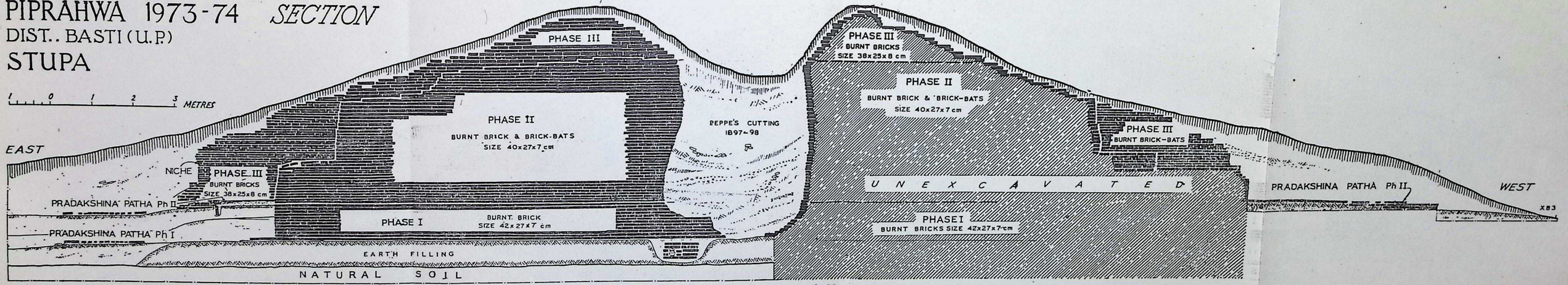

PIPRAHWA 1973-74 SECTION
DIST.. BASTI (U.P.)
STUPA
1 0 1 2 3 METRES
EAST
WEST
NICHE
PHASE III
BURNT BRICKS
SIZE 38x25x8 cm
PRADAKSHINA PATHA Ph II
PRADAKSHINA PATHA Ph I
PHASE II
BURNT BRICK & BRICK-BATS
SIZE 40x27x7 cm
PHASE I
BURNT BRICK
SIZE 42x27x7 cm
EARTH FILLING
NATURAL SOIL
PEPPE'S CUTTING
1897-98
PHASE III
BURNT BRICKS
SIZE 38x25x8 cm
PHASE II
BURNT BRICK & BRICK-BATS
SIZE 40x27x7 cm
PHASE III
BURNT BRICK-BATS
UNEXCAVATED
PHASE I
BURNT BRICKS SIZE 42x27x7 cm
PRADAKSHINA PATHA Ph II
X83

Fig. 5

An enclosure wall was added to the monastic complex in the second phase. The enclosure wall did not run all around the monastery. The nature of this enclosure wall was similar to that observed at the entrance of the eastern monastery. On both the sides of the entrance the enclosure wall was provided to a restricted length. The entrance facing the stupas on the east was 1.12 metres wide. The distinguishing feature of this enclosure wall was that it was only three-sided, whereas in the eastern monastery it had many sides. The approach to the monastery was provided through a flight of steps.

At the back of the enclosure wall there were three rooms, the central one being bigger. The two rooms at the end were very small having a size of 2.35 × 1.50 metres. The small rooms must have been provided for watchmen, because they could not be used for residential purposes.

Another new addition in the second phase was a brick wall all around dividing the central courtyard and the cells. With the help of this wall a covered verandah in front of the cells was provided. The central courtyard was almost a square, one side measuring 10.75 metres.

When the reconstruction of the monastery was undertaken in the second phase, the structure of the first phase was in a very dilapidated condition, almost completely ruined. The bricks at several places were robbed completely.

The plan of the third phase of thc monastery continued to be almost the same as the second but for the change of the position of the cross walls. The thickness of the wall meant for covered verandah was reduced. The entry to the cells from the central courtyard and verandah was provided with the help of a flight of steps.

The Shrine over a Platform

A shrine-like structure not far from the south-western corner of the eastern monastery was observed close to the stupa on the eastern side. In the shrine both plain and moulded bricks were used. The shrine was 3.15 metres square. It was built on a huge platform of burnt bricks. The platform measured 15.10 metres square.

Towards the southern side of the shrine there was a small room. The entrance to the room was provided with a flight of steps on the western side. The size of the room was 4.50 × 2.85 metres. The room, in all likelihood, was meant for occupation by the priest of the shrine. The shrine and the platform belonged to the fourth structural phase.

The Brick-paved Hall

There was a huge brick-paved hall on the north-western fringe of the mound (Plate XX). It was square in shape, with one side measuring 10.60 metres. The hall was enclosed on all sides by a burnt brick wall. Though the hall was constructed in the first structural phase, the enclosure wall was reconstructed in phase three. It continued to be in a good condition in phase two. The wall had to be

repaired and raised on account of the addition of several structures to the hall complex.

Amongst the additional structures in the later phases was a set of rooms towards the southern side of the hall. The main entrance to the rooms was provided through a flight of steps on the southern side facing the stupa. The backwall of the rooms served as a boundary wall for the hall. There were in all three rooms which differed in size from 5.92 × 2.92 to 3.30 × 2.92 metres. The backwall of the room serving as the boundary wall of the hall existed all around. The entrance through the flight of steps was 3.53 metres wide.

A set of rooms, six in number, was also exposed on the north-eastern corner of the hall. The rooms were constructed with the boundary wall of the hall serving as the backwall.

The Huge Portico

There was a beautiful huge portico-like hall by the side of the brick-paved hall on the eastern side. The portico was constructed in the third structural phase. Its construction was unique because of the placing of the bricks in a brick-on-edge fashion. The manner in which the bricks were placed rendered the portico more durable in addition to presenting a beatiful appearance. The portico was rectangular but for the truncation of the north-western corner at right angles. A room was adjusted in that corner. The bricks-on-edge were given different orientation in alignment to the four cardinal directions which made the appearance of the portico unique and at the same time very beautiful.

There was a break in the portico running north-south and east-west. The north-south break was at a distance of 2.45 metres from the eastern extreme of the portico. Symmetrical to the former break the east-west break was also at the same distance. The break was 45 cm wide. There was yet another break proceeding towards the room on the north-western corner.

In the centre of the portico excavation was undertaken by P.C. Mukherjee in 1899. He must have been impressed by the unusual nature of the construction and as such went ahead to excavate within it in order to assess the purpose of the structure.

Outlet for water and refuse from the portico was provided with the help of a long covered drain. The drain was built of burnt bricks and with the gradient slope towards the north-east water and refuse could be easily discharged. In the drain pot-fragments in a large quantity were found.

INTERPRETATION OF THE PIPRAHWA VASE INSCRIPTION

Piprahwa vase inscription was considered to be one of the earliest Brahmi inscriptions and as such the text and interpretation thereof attracted the attention of many scholars round the world. First of all, the inscription was read and interpreted by G. Buhler. He read the inscription as *ya salalanidhane Buddhasa bhagavata Sakiyana sukiti bhatinam sabhaginikana saputadalana*'. As it is necessary,

Buhler did a little restoration in the inscription in order to interpret the same in a proper manner. His restoration made the inscription to read '*(I) ya sal (i) lani-dhane Budhasa bhagavata (sa) Sakiyana sukitibhatinam sabhaginikana Saputadalana.*' He translated the inscription thus:

"This relic shrine of divine Buddha (is the donation) of the Sakya Sukiti brothers (i.e. either 'of Sukiti's brothers' or 'of Sukiti and his brothers'), associated with their sisters, sons and wives".[1]

According to the interpretation of Buhler, presented by him in a preliminary note, the relics contained in the vase were those of Buddha, which the Sakyas of Kapilavastu received as one-eighth share at Kusinara, immediately after his cremation. Besides referring to the relics of Buddha, the inscription came out to be the first document on the Sakyas.

A. Barth read the inscription and interpreted it almost at the same time and in the same manner as Buhler, though independently of each other. The text of the inscription, according to Barth, was as follows:

iyam salilanidhane budhasa bhagavate
Sakiyanam sukitibhatinam
sabhaginikanam saputadalanam

He translated the inscription thus: "This receptacle of relics of the blessed Buddha (is the pious gift) of the Sakyas, the brothers of Sukiti (or Sukiti and his brothers), jointly with their sisters, their sons and their wives."[2]

V.A. Smith observed two lines in the inscription and read it thus:

Line 1 : "*Iyam salila nidhane Budhasa bhagavate Sakiyanam sukiti bhatinam*
Line 2 : *sabhaginikanam saputra dalanam*"

The interpretation presented by Smith is a little confusing. He said that the depositors believed the fragments of bone to be part of the sacred body (*sariram*) of Gautam Buddha himself. Complicating the entire issue he expressed again that, "The Sakyas of Kapilavastu as the relations of Buddha, obtained a share of the relics of the master at the time of the cremation. It is possible that the Piprahwa *stupa*, which is only eleven miles from Kapilavastu, may be that erected by the Sakya brethren immediately after the death of Gautam".[3] Smith was not clear enough whether the stupa at Piprahwa was the same which was erected by the Sakyas at Kapilavastu over the corporeal relics of Buddha received by them after cremation at Kusinara or of the Sakyas massacred by Vidudabha, on account of his statement that Piprahwa was only eleven miles from Kapilavastu.

T. Bloch held a view different from that of Smith and observed only one line in the inscription. He said, "This inscription is in one line only, round the

1. G. Buhler, Journal of the Royal Asiatic Society of Great Britain and Ireland, 1898, p. 387
2. A. Barth, *Journal des Savants*, October 1898, p. 541, translated into English by G. Tamson in Indian Antiquary, May 1907, p. 117
3. V.A. Smith, Journal of the Royal Asiatic Society of Great Britian and Ireland, 1898, p. 586,

hemispherical lid of the urn, with the exception of the two syllables *yanam*, which stand above *saki*;"[1] He read the inscription in the same order as Barth.

The translation rendered by Rhys Davids was slightly different from that presented by Buhler. He interpreted the inscription thus:

"This shrine for relics of the Buddha, the August One, is that of the Sakyas, the brethren of the Distinguished One, in association with their sisters and with their children and their wives".[2] Rhys Davids, like Buhler and Barth, was also of the opinion that the *stupa* at Piprahwa is the same which, according to the Buddhist text *Mahaparinibbanasutta*, the *Sakyas* of Kapilavastu had raised immediately after the Master's death and cremation over their share of relics.

Pischel did not change the interpretation of Rhys Davids basically, but approached it in a different manner. He objected to the idea of gift or of pious act and introduced the words, "Pious foundation" in their place. With this modification he translated the inscription thus:

"This receptacle of the relics of the blessed Buddha is the pious foundation of the Sakyas, of the brothers with their sisters, with their children and their wives".[3]

J.F. Fleet was the first scholar who changed the order of the text of the inscription. He was of the opinion that the record does not begin with the word *iyam*, as believed by other scholars, but *Sukiti-bhatinam*. The ground for the change in the order, as expressed by Fleet, was the engraving of *yanam* of the word *Sakiyanam* above *Saki*. He felt that *Sakiyanam* was apparently the last word to be engraved and the available space having been exhausted, *yanam* was put above *saki*. Thus according to Fleet the inscription should be read as *sukiti-bhatinam sabhaginikanam saputa-dalanam iyam salila-nidhane Buddhasa bhagavate sakiyanam*.

Fleet interpreted the inscription in two different ways which were inconsistent with each other, though the reading of the text continued to be the same. On the basis of his later interpretation Fleet tried to impress that the relics were not of Buddha, but of his kinsmen. The number of the kinsmen, as believed by him, were more than seven hundred and for each of them an object was placed inside the stone box. In order to justify his new interpretation he emphatically said, "The record in fact commemorates, an enshrining of relics, not of Buddha himself, but of his kinsmen, with their wives and children and unmarried sisters. And now we see the meaning of the curious nature of the articles numbering more than seven hundred, which were found in the *stupa* alongwith the inscribed vase".[4] The argument of Fleet that *Buddhasa Sakiya* meant "the kinsmen of Buddha" is not convincing enough. He said, "In the expression *Buddhasa Sakiya*, "The kinsmen of Buddha"- an expression which assuredly was not invented for the occasion, but must have been an habitual one - I find the older form of the tribal name. The

1. T. Bloch, Journal of the Royal Asiatic Society of Great Britain and Ireland, 1899, p. 425
2. T.W. Rhys Davids, Journal of the Royal Asiatic Society of Great Britain and Ireland, 1898, p. 598fn
3. Pischel, Indian Antiquary, May 1907, p. 119
4. J.F. Fleet, Journal of the Royal Asiatic Society of Great Britain and Ireland, 1905, p. 679

Sakiya, the kinsmen of Buddha became known as the *Sakiyas*, after, no doubt, the time when he had passed away".[1] There is no justification in Fleet's assumption that *Budhasa Sakiya* was changed into *Sakiyas* after the death of Buddha. As a matter of fact the Sakya community should have been proud in associating the name with Buddha rather than dropping the same.

Sylvain Levi proposed two interpretations of the inscription. According to the first one the relics were of Buddha, consecrated by the Sakyas, his pious brothers, together with their families. The second interpretation of Levi is similar to that of Fleet. He believed that the relics had nothing to do with Buddha. They were of the Sakyas, his pious brothers, who, according to the well known legend, were massacred by Vidudabha, together with their wives and children.[2]

While dealing with the inscription of Piprahwa vase and the various interpretations by the scholars, A. Barth declared that the translation furnished by M. Senart was the best of all and perfect.[3] Senart translated the inscription thus:

"This receptacle of relics of the blessed Buddha of the Sakyas (is the pious gift) of the brothers of Sukiti, jointly with their sisters, with their sons and their wives".[4]

Without going into the details of the merits and demerits of the various interpretations presented by different scholars, the author made an attempt to analyse the inscription in the light of the earlier work and discoveries at Piprahwa. The analysis was confined to two main issues, namely the date of the inscription and the actual information conveyed by it.

Buhler always remained on the look out for some evidence or the other to push back the early use of writing in India. He, therefore, declared the inscription vaguely to be anterior to Asoka, during whose time writing is said to have been introduced in the country in the third century B.C. Buhler unfortunately died before giving an account of the reasons, which led him to push back the date so early. There could be only two reasons. Firstly, the absence of signs for lengthened vowels and secondly, his interpretation of the inscription. Though a number of scholars considered the first ground to be adequate enough to assign an earlier date, the same could not be justified. Notation of long vowels is generally ignored in early records. It is entirely absent from one of the inscriptions of Ramgarh Hill, which no scholar has tried to assign a date prior to Asoka. With one single exception the sign is equally absent from the copper-plate inscription of Sohgaura.

According to Buhler's interpretation of the inscription, as already mentioned, the relics contained in the inscribed soapstone vase were of Buddha, which the

1. J.F. Fleet. Journal of the Royal Asiatic Society of Great Britain and Ireland, 1905, p. 679
2. Sylvain Levi *Journal des Savants*, October 1905, p. 510. Also Indian Antiquary, May, 1907, p. 120
3. A. Barth, *Journal des Savants*, October, 1905, p. 541, translated into English by G. Tamson in Indian Antiquary, May 1907, p. 124
4. M. Senart, *Journal Asiatique*, VII (1906), p. 135

Sakyas of Kapilavastu received as one-eighth share at Kusinara after his cremation. There being a wide gap between the date of the death of Buddha in 483 B.C. and the time of Asoka, Buhler was not in a position to reconcile his interpretation without declaring the inscription to be anterior to Asoka. He was, however, very cautious in not assigning a specific date to the inscription. Thank God, he did not try to reverse his interpretation in the manner Fleet did.

Taking into consideration all the details mentioned above and the discovery of fresh relic caskets of an earlier date, there is hardly any basis now, to justify that the inscription is anterior to Asoka, or as early as the date of the death of Buddha. The next issue is the purport of the inscription. In order to understand the inscription in proper perspective, it is necessary to recall that the massive stone coffer found by Peppe' in 1898 contained five caskets. During the course of excavation by the author as well, five vessels, two soapstone caskets and three dishes, were observed to be embedded in the two burnt brick chambers. The identical number of five in both the cases must have a bearing on the meaning of the inscription. The five vessels cannot be said to contain mortal remains of five different individuals, because this presumption would lead to an unnatural belief that all the five died at one and the same time. It is, therefore, apparent that all the vessels contained the relics of Buddha in one form or the other.

The primary concern and interest to the scholars should now be the people who donated the relics contained in the five vessels. These five communities or individuals have been very clearly visualized in the interpretation presented by A. Barth. They are (1) Sakyas, (2) brothers of Sukiti (or Sukiti and his brothers), (3) their sisters (i.e. sisters of Sukiti), (4) their sons (i.e. the sons of the sisters of Sukiti) and (5) their wives (i.e. wives of the sons of the sisters of Sukirti).

However, the author is rather inclined to construe the text a little differently than that by Barth. The depositors seem to be the (1) Sakyas, (2) the brothers of Sukirti (of good deeds or of lofty fame i.e. an appelation of Buddha and not Sukirti and his brothers, second alternative suggested by Barth), (3) of his sisters (Sukirti's, rather Buddha's), (4) their sons as also, (5) their wives (of the sons of the sisters of Buddha). This translation leads to a new conclusion that the blood-relations of Buddha could also collect some portion of the mortal remains of Buddha, besides the Sakyas, and all of them being members of the Sakya community enshrined their portions along with the Sakya people in general.

In the light of the latest discoveries at Piprahwa coupled with the caskets found by Peppe' and the author, the arguments of Fleet, that the caskets contained the relics of the Sakyas, massacred by Vidudabha, have hardly any grounds to stand upon. The earlier interpretation presented by him is, therefore, much more valid.

6

The Town of Kapilavastu

As a general practice, stupas and connected monasteries were not clubbed together with the main township. They were always located a little away from the main habitation area, because worship, the purpose for which stupas were constructed, needed a calm and quiet atmosphere, free from the hustle and bustle of a raucous city-life. Kapilavastu was no exception to it. However, once the stupa consecrating the relics of Buddha was established on the basis of the inscribed relic casket followed by the terracotta sealings with the legend Kapilavastu from the eastern monastery at Piprahwa, it was not difficult to strike the remains of the township. After a limited exploration in the vicinity, excavation was undertaken at an adjoining mound in the village jurisdiction of Ganwaria, a kilometre south-west of the ancient site of Piprahwa. Indications regarding the remains of the town-ship were available in the trial trench sunk on the south-western fringe of the mound in 1972, the year in which relic caskets came to light in the stupa at Piprahwa. The trial trench yielded rich antiquities in contrast to their negligible number from the ancient site of Piprahwa. Antiquities in a large number could be expected only from a habitation area and not from Piprahwa which was simply a monastic establishment. After all, monks were not expected to possess wealth in any form or shape.

The habitation area at Ganwaria was extensive enough (Plate XXI). It was spread in 300 metres from north to south and 270 from east to west. The maximum occupational debris at the mound was seven metres. Though the extent of the ancient site was much more, a large chunk of it was converted into cultivable land. The site was marked by two conspicuous mounds, the larger one on the western side and the smaller on the eastern. Just like Piprahwa both the mounds were tapped in the past in search of wealth. They were considered to be stupas and hence the central portion was excavated, leaving behind a depression. The digging appears to have been abandoned when the central area was found to be bereft of burnt bricks.

No doubt relic caskets, terracotta sealings and lid of a pot with the legend Kapilavastu had been of great help in locating the whereabouts of Kapilavastu, the picture of the entire complex would have remained incomplete without uncovering the remains of the main township. The occupation at Piprahwa started only after the construction of the *stupa* in which the corporeal relics of Buddha

were enshrined immediately after his cremation at Kusinara. The monasteries at Piprahwa followed the construction of the stupa. The town of Kapilavastu, however, had a much earlier beginning. Hence, to present a complete picture of the township of Kapilavastu, it was essential to expose the remains of an earlier period. Large scale excavations were, therefore, started at Ganwaria in 1974-75.

During the course of excavation at Ganwaria burnt-brick structures spread over a very large area were brought to light. The burnt-brick structural activity was a testimony to the identification of the site with the ancient town of Kapilavastu. The earliest inhabitants at Ganwaria, however, lived in houses made of mud walls with roofs supported on wooden posts. A part of a wooden post was found in position. The entire occupational deposit at Ganwaria could be divided into four Periods.

Period I datable between 800 and 600 B.C. was characterized by fine grey ware, black polished ware, red ware vases and dishes with reddish rim and greyish bottom associated with the Painted Grey Ware in western parts of Northern India, red ware bowls and dishes with mirror-like polish occasionally painted in black dots and circles, glass beads and bangles.

Period II was distinguished by the appearance of the Northern Black Polished Ware, a red ware painted in black horizontal bands and other associated wares. Bone points in an appreciable number also occured in this Period. A date between 600 and 200 B.C. was assigned to the Period.

Period III belonged to Sunga times with its beginning in the second century B.C. and end by the beginning of the Christian era. Besides typical pottery types, the Period was characterized by numerous variety of terracotta figurines in a large number.

Period IV was characteristically Kushan, dated from the beginning of the Christian era to the close of third century. Buddha heads and other terracottas in a large quantity, Kushan coins, beads of terracotta and semi-precious stones and terracotta sealings were the main antiquities of the Period.

The excavation at Ganwaria has yielded, besides other antiquities, a rich variety of terracottas. Of them, beautiful heads of Buddha; Buddha seated on a double lotus throne in a contemplative mood holding the fingers of his left hand into the right; heads with a peculiar head-dress exhibiting foreign features; warriors; drummers; mother with a child in her lap; ornamented female figurines with elaborate coiffure and decorated anklets in their feet; dancing figures; a three-eyed head (symbolising Saivism) with heavy *kundalas* in the ear; human figurines with elaborate drapery and various kinds of animal figurines are very attractive. A decorated stone disc depicting bull, elephant and lion interspersed by *chakra*, similar to those on the abacus of Asokan pillars; a pair of heavy anklets (according to some door handles) in copper alloy; copper and silver coins; terracotta stamps, dabbers, beads, bangles, wheel and gamesmen; beads of glass and semi-precious stones; stone weights; chisels, sickles, arrow-and-dagger-heads, knives, and a razor

in iron; and a highly polished legged-quern with a pestle in stone are other important antiquities. In the last season of excavation, two hoards of coins were found, one of silver punch-marked, sixty-four in number, and the other of copper (Kushan), thirty-seven in number.

In the beginning, it appeared that the habitation of the earliest Period was restricted to the western fringe of the site. During the course of further excavation, however, it was revealed that the earliest settlers had their structures in other areas as well. They lived in houses of mud walls and had to encounter the regular scourge of inundation. As a measure of protection from the constant threat, the inhabitants raised high platforms of mud for occupation. The mud was dug out from the nearby areas and was so similar to the natural soil that in the early stages it was a source of great confusion. When the ingenuity of the inhabitants in protection against floods with the help of mud platforms did not succeed they had ultimately to switch over to burnt bricks. The structures of burnt bricks were raised only in Period II.

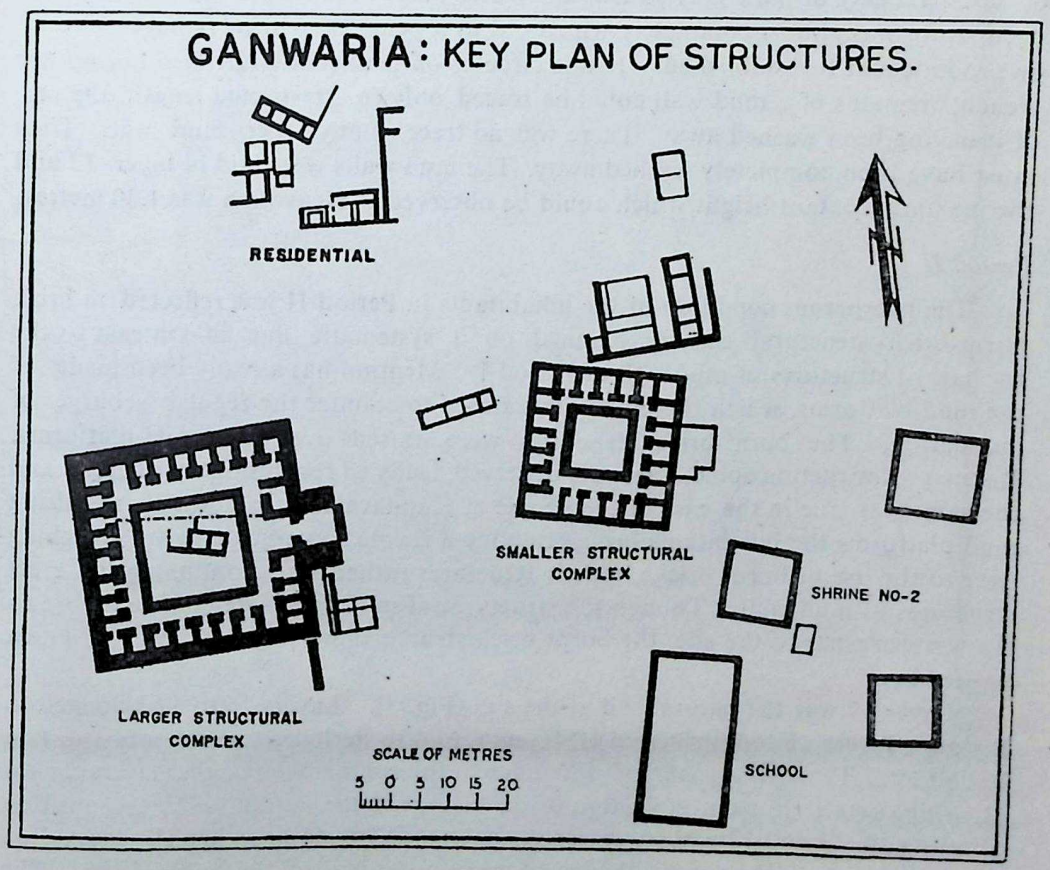


Fig. 6

Structures (Fig. 6)

Period I

As already pointed out, the inhabitants of the first occupational Period lived in houses made of mud walls. There was no systematic planning in the construction of the houses. Their plan also was not uniform. In certain cases the house had a circular plan. The maximum thickness of the walls was 85 cm and minimum 65 cm. A few post-holes and a wooden post found in position established that the roofs were supported on wooden posts. Details of the planning of mud houses could not be ascertained because the entire area was destroyed by regular floods. The occupation was badly disturbed by water action. which rendered the exposition of the mud walls very difficult. In fact, on several occasions the mud walls appeared to have been lost in wilderness. However, alternate bands of sand and silt, a result of water action, were very helpful in striking the remnants of the mud walls. The bands ended abruptly wherever there was a mud wall. The mud walls were made of compact clay of dark greyish colour. Water played such a great havoc that the occupation was almost completely wiped out as a result of which remains of only one room could be established. It was circular on plan (Plate XXII). In another trench, remains of a mud wall could be traced only to a restricted length, the rest of it having been washed away. There was no trace of any other mud wall. They must have been completely washed away. The mud walls were laid in layer 12 and the maximum extant height which could be observed in excavation was 1.30 metres.

Period II

The prosperous condition of the inhabitants in Period II was reflected in brisk burnt-brick structural activity planned on a systematic line in contrast to the haphazard structures of mud wall in Period I. Mention has already been made of the mud-platforms, which the inhabitants raised to counter the regular scourge of inundation. The burnt-brick structures were raised over these mud-platforms. Rampant destruction sometimes, it is observed, leads to revolutionary changes and the same was true in the case of the people at Kapilavastu. In addition to raising mud-platforms the inhabitants brought about a revolutionary change in switching over to the use of burnt bricks in their structures rather than continuing to erect structures of mud wall. Though the structures of mud wall were confined more to the western parts of the site, the burnt brick structures were spread over a much larger area.

Layer 17 was the natural soil at the site (Fig. 7). Layers 16 to 12 belonged to Period I, layers 11 to 7 to Period II, layers 6 to 4 to Period III and layers 3 to 1 to Period IV. There was a marked difference in the composition of the layers below 11, which was a clear-cut indication of the change in the Period. The composition of layers 14, 13 and 12 was so deceptive that in the beginning when the excavation was in progress in the rooms, they were taken to be part of the natural soil. The clue to earlier occupation came from a number of pits observed in almost every

GANWARIA 1975-77 DIST. BASTI (U. P.)

LARGER STRUCTURAL COMPLEX

SECTION

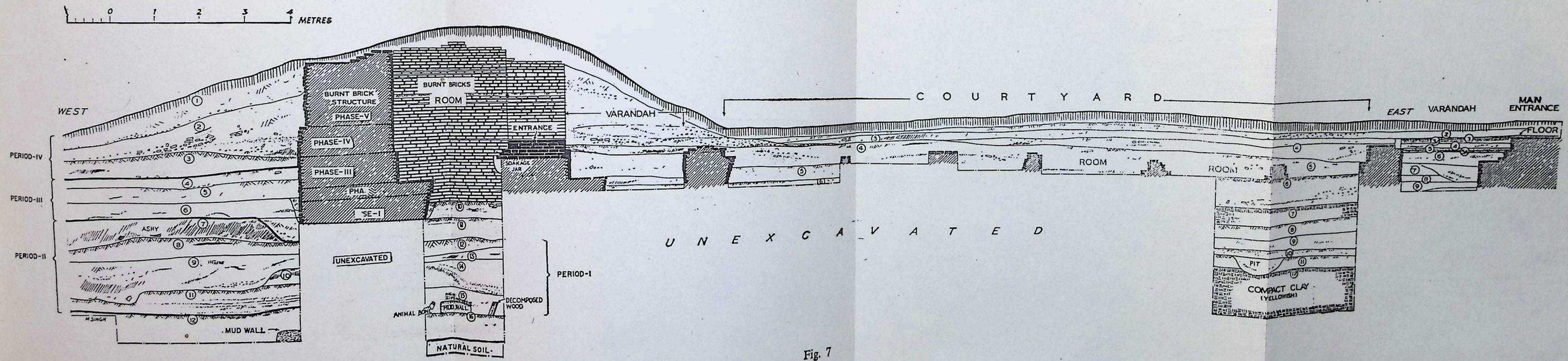


Fig. 7

room. While the pits were being cleared in one of the rooms, undisturbed occupation of the earliest Period represented by mud walls was observed. It was during the course of this operation that a mud wall in the room was noticed for the first time. A decomposed wooden post was observed in position by the side of the mud wall. Remains of an animal were also found on the other side of the mud wall.

Larger Structural Complex (Fig. 8)

Of all the burnt brick structures at Ganwaria, the largest and most massive was the one located very close to the western fringe of the mound. The structure occupied an area of thirty-eight metre square. It was built in five phases. The planning of the structure was simple. The rooms were constructed around a 16.70 metre square central courtyard. On each corner of the structure the rooms were intercepted by a rectangular gallery. The alignment of the gallery was different from each other. The longer wing in the southern arm was north-south oriented, that on the western arm east-west oriented, that on the northern arm south-north oriented and that on the eastern arm west-east oriented. The gallery of the southern arm fell in the south-eastern corner of the structure, that of the western arm in south-western corner, that of the northern arm in the north-western corner and that of the eastern arm in the north-eastern corner. The longer wing of each gallery was 2.80 metres, whereas the width was 2.50 metres. But for the rooms in the central courtyard, there were twenty-five rooms in the structure. The number was raised to twenty-six in the last phase. The size of the rooms was generally 2.85 × 2.60 metres. The two rooms on either side immediately behind the entrance were the most spacious. In between the rooms and the central courtyard there was a covered verandah supported on one metre thick wall. The width of the verandah was 2.80 metres. The thickness of the outer wall of the complex was a little more than two metres and that of the inner one 1.70 metres. The cross walls were a little more than one metre thick.

The structure had an impressive projected gateway on the eastern side (Plate XXIII). Two bastion-like platforms projecting outside were constructed at the entrance to present a majestic appearance. The bastions had two projections from the outer wall of the complex. Each bastion measured 5.30 metres east-west and 3.45 metres north-south. Moulded bricks were used in the topmost courses of the bastion. As an additional attraction three corners were provided at the western end of each bastion. In order to restrict entry, two curtain walls facing each other and projecting from the bastions, were raised at the easternmost fringe of the entrance. In front of the two walls there was a pavement made of brickbats with complete bricks used in the facing. The opening of the second entrance, however, continued to be 2.35 metres (same as the first one). As revealed by squarish sockets on either end of the entrance, two flaps of wooden frame appear to have been used to slam the door.

The larger structural complex embodied certain extraordinary architectural

features. Complete bricks were used only in the facing of the walls and the core was filled up with brickbats. The bricks used in the facing in the last two phases were rubbed and then set in order to present a shining appearance, in addition to providing more strength to the structure.

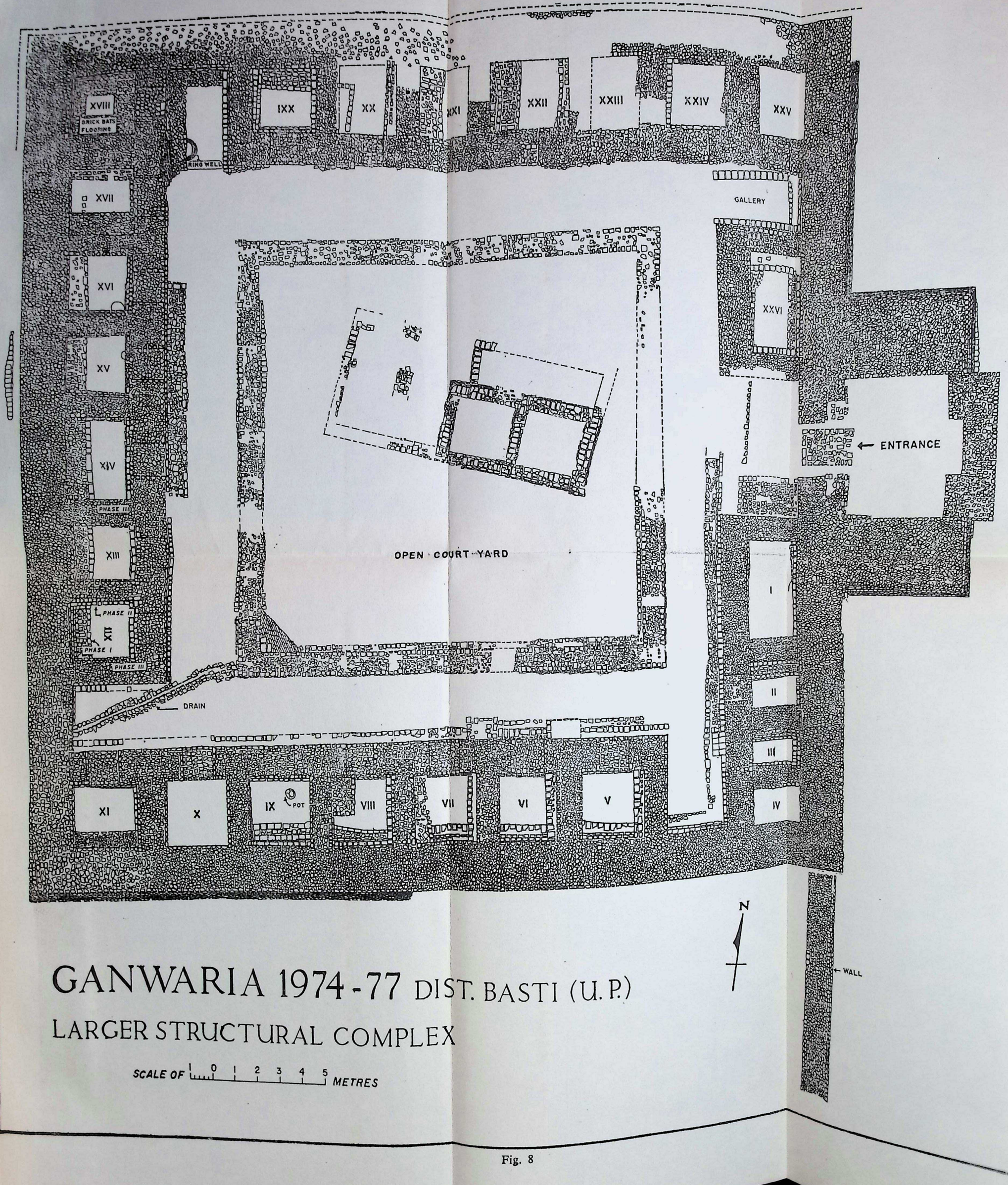
No doubt, changes in the alignment of walls in different phases were observed, the planning of the larger structural complex, as a whole, continued to be similar in all the phases (Plate XXIV). A major part of the changes was covered up under the thick walls of the last two phases. In the light of minor alterations in the structure it was presumed that the number of rooms (25) and galleries (4) remained the same in all the phases. In the last phase the number of rooms was raised to twenty-six with the help of a partition wall. Some scholars, who visited the site, were of the view that the partition wall as such was constructed to provide steps for approach to the first floor of the building. Since the size of the rooms after the so-called partition wall was very much restricted, the purpose of the wall for steps had some justification, though of course, no steps as such were observed during the course of excavation. Another evidence in favour of steps was the absence of any door for entrance in the narrow rooms. In addition to the above number of rooms around the central courtyard and verandah, there were three rooms located in the central courtyard itself. These three rooms were in use only in phases four and five. The size of these rooms was 3.60×2.40 metres. Since the structures of earlier phases were levelled up before reconstruction, doors of only the last two phases could be observed. All the rooms had their opening in the central courtyard. The doors of phase four were 1.65 to 1.25 metres in width, whereas of phase five 1.25 to 1.20 metres. In certain cases the doors were ultimately sealed. This feature was noticed only in three rooms viz. no. 11, 12 and 14. Some of the rooms were inter-connected.

In the south-western corner of the central courtyard a small triangular platform with burnt brick-on-edge was attached to the verandah inside the courtyard in phase four. A covered burnt brick drain for the discharge of refuse water originated from this very platform with its outlet in the south-western corner of the structure. The width of the drain was sixty-five centimetres (Plate XXVI).

In the earlier phases, particularly phase I, the refuse water was being discharged in ring wells and soakage jars. The diameter of a ring well in phase I was 85 cms (Plate XXV). Enclosures with the help of brick-on-edge were constructed in phase IV for keeping household objects.

The flooring as a general rule was made of brick jelly, though in phase IV a brickbat flooring was also provided. However, such a type of flooring was confined only to a few rooms. The flooring of the central courtyard was also made of brick jelly.

A burnt brick wall, 1.32 metres thick, was excavated in the south-eastern corner of the larger structural complex. It joined the outer wall near the south-eastern corner. The maximum courses available in the wall were ten, the total height being 0.61 metre. Complete bricks were not used in the construction of



GANWARIA 1974-77 DIST. BASTI (U.P.)

LARGER STRUCTURAL COMPLEX

Fig. 8

the wall. The purpose of the wall could not be determined. It might have been constructed to provide an enclosure to the front side of the entrance. The alignment of the wall was north-south and no turning could be observed. It belonged to phase IV of the larger complex.

The stratigraphy of the five different phases of the larger structural complex was as under:—

Phase I laid in layer no. 10
Phase II laid in layer no. 9
Phase III laid in layer no. 8
Phase IV laid in layer no. 6
Phase V laid in layer no. 3
Phase V was further divided into two i.e. VA and VB.

The first three phases of the structure belongled to Period II of the site, the fourth to Period III and the fifth to Period IV.

The measurements of the brick in the five phases were as follows:—

Phase I, 37 to 36×23 to 21×8 to 7 cms.
Phase II, 35×22 to 21×8 to 7 cms.
Phase III, 37×25 to 24×7 cms.
Phase IV, 38 to 37×23 to 21×8 cms.
Phase VA, 35 to 34×19 to 18×7 cms.
Phase VB, 33×23 to 21×8 cms.

Smaller Structural Complex

The smaller structural complex was located towards the north-east of the larger structural complex at a distance of about forty metres. The gateway of the main entrance of this complex also was towards the east (Plate XXVII).

The smaller structural complex occupied an area of a little more than twenty-six metres. Though it was much smaller in dimensions, as compared to the larger structural complex, the opening of the entrance was wider. It was 3.15 metres, when the same was restricted to 2.35 metres in the larger complex. Two projecting bastion-like platforms were constructed in this structure also to present an impressive appearance to the entrance. The projected bastion-like platforms measured 4.15×2.80 metres. In line with the edge of the platforms a low-lying burnt brick wall, 1.00 metre thick, was constructed. The space between this wall and the main entrance was paved with bricks. In the last stage of reconstruction of the structure the main entrance was sealed with the help of a curtain wall. The thickness of this wall was 0.68 metre. It was constructed at a distance of 2.60 metres from the bastion-like platforms and connected with them with the help of projecting walls at either end. The space between the later and the earlier walls at the main entrance was paved with burnt bricks. When the main entrance was sealed with the help of the curtain wall, a narrow entrance, 1.20 metres wide only,

was provided on the northern side.

There was hardly any difference in the construction of the bastion-like platforms when compared with the larger complex. Complete bricks were used in the facing and the core was filled up with brickbats. The only difference, which could be made out, was that the bricks used in the facing were not rubbed.

In all, there were five phases in the smaller structural complex as well. But for a few exceptions, the planning of this complex was on the same lines as the larger one, particularly in the last two phases. The rooms were all constructed around a central courtyard and a verandah. The central courtyard in this case, however, was paved with burnt bricks (Plate XXVIII). It was 10.70 metres square and the flanking wall of the verandah 0.80 metre thick. The width of the verandah in front of the rooms was 2.20 metres. The existence of the courtyard paved with bricks, right from the earliest stage of the structure, could not be determined. In order to ascertain it the removal of the later structures was essential, which was not considered advisable. The last phase in which the pavement of bricks was observed was phase IV and it continued to be in use in phase V without any appreciable change in the ground level.

Like the larger structural complex, a covered burnt brick drain for outlet of water was found connected with the central paved courtyard on the south-western corner. Unlike the drain in the larger complex, this drain had certain turns at right angles. The width of the drain was 0.60 metre.

In the north-eastern corner of the courtyard there was a small well with a maximum diameter of 1.25 metres. It was not possible to ascertain the earliest phase, when the well was constructed.

Another novel feature of the smaller structural complex was a privy in the north-eastern corner (Plate XXIX). Unlike the larger complex, there was only one gallery, which connected the privy with the central courtyard. In order to maintain privacy, the access to the small room meant for privy was provided through another small room connected with the gallery. Traces of any door between the two small rooms could not be observed. The wall separating the two small rooms did not run right through, but ended abruptly. Sockets for door were not observed in this wall. The method adopted to close this opening for regular use could not be established.

In accordance with the dimension of the structure, the outer and inner walls of the smaller complex were much less thick. In this case, however, there was no difference in the thickness of the outer and inner wall, both being 1.05 metres. The cross walls were 0.95 metre thick.

The total number of rooms in the last two phases, i.e. phase IV and V, were twenty-one excluding the privy located on the north-eastern corner. The room on the south-western corner was the most spacious measuring 6.10×2.30 metres. The other rooms generally measured 3.10×2.30 metres. Entrance to each room was approximately one metre wide with its opening in the verandah.

In the last phase of construction i.e. phase V, the regular flow of water through

the drain, most probably, with great force on account of heavy rainfall, affected the outer wall on the south-western end very badly. As a sequel to damage, the wall was rendered out-of-plumb and had almost reached the point of collapse. Instead of reconstructing the wall, as a safety measure, a retaining wall to provide support to the main wall was raised.

But for the conversion of one of the rooms, opposite the main entrance, into a shrine in phase V, the general planning of the complex remained one and the same in phases IV and V. Moulded bricks were used in converting the room into a shrine. The total number of rooms i.e. twenty-one, however, did not change. So far as the lay-out of the structures in the preceding three phases was concerned, it must be emphasised that changes with fundamental variations were very frequent. It was, however, not possible to trace out the planning of the preceding periods, because that would have entailed to complete destruction of the structures of phase IV and V, which was not considered desirable. The frequent changes in planning in different phases were much more marked in the northern half of the complex. Brick measurements of each phase were the same as in larger structural complex.

The presumption in the beginning that the occupation in Period I was confined to the western fringe of the site was refuted, when excavation was conducted upto the natural soil in the rooms of the smaller complex. Though in a very much disturbed state, the existence of the occupation of the earliest Period could be observed easily. Houses of mud wall, the characteristic feature of Period I did not, however, come to notice. It is not unlikely that the mud walls were completely washed away by the calamity of regular inundation. It has already been stated in the preceding pages that, with great diffliculty one or two mud walls could be traced. Even they were found to be in a badly eroded state. Another feature repeated in this area was the existence of a large number of pits in the mud platforms raised for occupation. Human agency did not appear to be always responsible for these pits. The huge pits in many cases were caused by erosion.

Layer 12 happened to be the natural soil in the area of the smaller complex. Layer 11 was the occupational debris of Period I. The succeeding layer 10 constituted to be the high mud platform, the top of which was regularly eroded, presenting an undulating surface.

House Complex Adjacent to the Larger Structural Complex

Very close to the southern arm of the projected entrance of the larger structural complex, a house with a number of rooms built in phases III and IV was excavated (Plate XXX). The total number of rooms in the house was four with a gallery in the front. The alignment of the rooms was north-south. They were inter-connected with each other. The maximum size of the room was 4×2 metres. The width of the gallery towards the northern side was a little more than one metre. In the first phase i.e. phase III, the maximum number of brick courses available was four, whereas in the succeeding phase the available number was eight. In front of the gallery there was a miniature platform-like structure, which

might have served the purpose of the basement of a wooden post. There was, however, no groove in the centre.

Juxtaposed to the westernmost wall of the house, there was another parallel wall leaving a very deep depression in between. The bottom of the depressed portion was paved with bricks. The alignment of the two walls close to each other and the pavement of bricks in between presented the appearance of a drain. Certain unusual features, however, raised doubts in accepting the same as a drain. First of all, the width of the pavement, in comparison to the structure it flanked, was too much. Further, the side-walls of the pavement were not at all affected by water, though the pavement had sunk. The existence of another structure on the western side, of which the flanking wall formed a part, could also not be ignored. A cross wall attached to the flanking wall towards the west further confirmed that the structure was not a drain. The pavement in between the two walls appears to have been provided for servicing.

House Complex in between the Larger and Smaller Complex

While excavation was in progress in the area falling between the larger and smaller structural complex to co-relate the stratigraphical position of the two, a house complex with four rooms in all was brought to light (Plate XXXI). They were constructed in two phases, which could be equated to III and IV of the larger structural complex. The orientation of the room was east-west. The size of the rooms varied from 2.75×2.65 to 2.55×2.10 metres. In the earlier phase i.e. III, the number of rooms was restricted to three. The structure was extended on the western side in the succeeding phase, when another room was added. The extension measured 4.25 metres. The northern arm of the wall was completely washed away and as such the picture of the extended room could not be determined.

On the northern side of the house, a small platform-like and a circular structure, probably a well, were noticed. The latter was located on the western side of the former. Both the structures belonged to phase IV. A large well on the eastern side of the house complex was also noticed. The purpose of the wall could not be established. It was about 0.45 metre thick and belonged to phase IV.

Digging deeper in the area, it was again observed that the high mud-platforms were raised by the inhabitants as a safety measure for their dwellings. As already stated in the context of the smaller structural complex, the platforms were regularly eroded inspite of the fact that they were high enough. The regular damage can be accounted for only by heavy rainfall in the area. All efforts to trace out the occupation of Period I in the area were futile. The remains of the earliest occupation including the mud wall of the structures must have been completely washed away by frequent flooding, which left behind a deep scar on the platforms.

Small House Complex on the northern side of Larger Structural Complex

A small house complex with only two rooms and a verandah was excavated on the northern side of the larger structural complex. Initially the structure com-

prised only two rooms without the verandah. The idea of a verandah came only in phase IV, when the same was added to the rooms already in existence in phase III. The rooms, however, continued to be in use in phase IV. The orientation of the entire structure was north-south, but the verandah in the later phase was added both towards the south and the east. Both the rooms were almost of the same size, the larger axis (north-south) measuring 2.90 metres and the smaller (east-west) 2.65 metres. No care was taken to maintain the uniformity in the size of the verandah added to the south and the east. The verandah on the south measured 2.90 (east-west) X 1.45 (north-south) metres, whereas the one added to the east was wider. It was 4.90 (north-south) X 1.50 (east-west) metres.

Presuming that the occupations below the structure must be similar to other areas, excavation in lower levels was not undertaken.

House on the northern side of the Smaller Structural Complex

A huge house complex, spread over a larger area and comprising several rooms, brick-paved hall, gallery and well, was excavated very close to the northern arm of the smaller structural complex (Plate XXXII). The area being low lying, a major part of the structure was washed away. The house was constructed in phases III and IV of the larger structural complex. The overall area occupied by the house was 21.50 (east-west) X 15.00 (north-south) metres. Three rooms of the eastern arm of the structure were a little intact. A gallery 1.10 metres wide also existed on the side. Generally, the walls of the structure were 0.55 metre thick, but the wall of the gallery was 1.10 metres thick. The size of the biggest room was 4.60 × 3.20 metres, and the smallest room 2.45 × 2.30 metres. The gallery on the eastern side did not run right through the structure on the northern side. An enclosure looking like a room was also there on the south-eastern side. In between the rooms, a cistern-like structure measuring 2.70 (north-south) × 3.30 (east-west) metres was exposed, The bricks of the side walls of the cistern were laid in a receding fashion. The bottom of the cistern was paved with brickbats. On the northern side of the structure a well having an inner diameter of 1.10 metres was bought to light (Plate XXXIII). All around the well, a brick pavement was laid in order to avoid slush while drawing water. The bottom of the well could not be reached because of water table, though as many as sixty-three courses of bricks were exposed.

A huge brick-paved platform, which must have served the purpose of a hall, was observed on the north-western end of the structure. A considerably large chunk of the hall was eroded. The maximum area of the hall must have been 6.50 × 5.80 metres. On the south-western corner of the house, there was another brick-paved platform. Being badly eroded, the maximum area covered by it could not be determined.

There must have been a large number of rooms accompanied by other architectural members in the structure, but they were so badly eroded that the details could not be made out. The eastern wing of the structure was a little more

preserved.

A big room adjacent to the north-eastern corner of the entrance of the smaller structural complex was exposed. It belonged to phase III. The size of the room could not be determined, because the walls towards the western side were extending below the smaller complex. By the side of this room on the northern side, there was a thick wall in a north-east south-west alignment. The well was about a metre thick. It was not possible to ascertain its purpose, because on the south-west it went below the smaller complex and on the north-eastern side it was completely eroded. The wall also belonged to phase III.

Room and a Verandah

Located towards the north-eastern corner of the smaller structural complex, a room attached with a verandah was excavated. It was built in two phases. In all, there were five courses of bricks available in phase III and only four in phase IV. Since the structure was very close to the edge of the mound, it was almost completely eroded. The size of the rooms was approximately 3.90 (east-west) × 3.80 (north-south) metres. The width of the gallery could not be ascertained.

House Complex with Three Rooms and a Gallery

A little away on the northern side of the larger and smaller structural complexes and situated in between them, there was a house complex with two rooms and a gallery towards the north (Plate XXXIV). The room on the northern side was almost a square, one side measuring 2.90 metres. The southern room was also a square, though much smaller, one side measuring 2.50 metres. Running a little obliquely, the gallery on the northern side was 1.45 metres wide. The thickness of the wall was 0.40 metre. Immediately outside, a jar with a diameter of about a metre was also exposed. There were two phases of construction in the house, which could be equated with III and IV of the larger structural complex.

Cistern-like Structure

Attached on the western side of the above complex, a beautiful cistern-like structure was exposed (Plate XXXV). Though in the beginning the structure was supposed to be a cistern meant for storing water, a close study led to reasonable doubts. The bottom of the cistern was paved with bricks. It was three metres deep. Each course of the brick of the side walls was laid in an offset fashion with the result that, the area on the top was 2.20 × 1.80 metres, which was reduced to 1.40 × 0.80 metres at the bottom. All around the cistern, the area was paved with bricks. In the absence of any trace of water-effect on the side-walls of the structure, the presumption of its having been a cistern was completely ruled out. The structure must have served some ritualistic purpose like offering of rice on particular religious occasions. The structure was constructed in phase IV.

Huge eroded House Complex on the eastern side

Close by on the eastern side of the two-roomed house complex mentioned above, a large house spread over an area of 14.50×7.50 metres was brought to light. The structure was almost completely eroded and as such the details of the room, verandah ete. could not be made out. The thickness of the walls was 0.50 metre. On the north-eastern end of the house there was an eroded brick-paved platform. The phase in which the structure was built could not be determined.

Well

Near the north-western end of the above-mentioned eroded house complex, there was a well with a maximum diameter of 0.90 metre. There must have been a brick-paved platform all around the well as indicated by the eroded remains. It was constructed in phase IV.

House Complex on the western side of the Well

Remains of a house complex completely eroded were observed on the western side of the well. But for the thickness of the wall, which was 0.40 metre, it was not possible to ascertain any other detail.

Another House Complex further west

Remains of yet another house complex in a badly eroded condition was excavated further west of the above house. It occupied a large area measuring 9.60× 3.30 metres. Amongst the details of the structure, only a room measuring 2.20×1.80 metres could be established. The structure was built in two phases viz. III and IV. The thickness of the wall in phase III was 0.50 metre, which was reduced to 0.40 metre in phase IV.

Rickety Wall

A rickety wall of the latest days of occupation at the site was brought to light on the eastern side of the above-mentioned house complex. The thickness of the wall was 0.40 metre. The wall must have formed part of a poor dwelling in the last adverse days of the people.

With the help of scanty remains of the rickety wall on all sides, it could be assessed that the rooms in the last stage were fairly big as compared to earlier phases.

House Complex on the north

On the northern side of all the structures mentioned above and close to the north-eastern end of the rickety wall, better preserved remains of a house were brought to light. Though it was not possible to bring out the complete picture of the house complex, the remains of at least four rooms could be established. The biggest room measured 3.00×2.50 metres, whereas the smallest 2.50×1.30

metres. The thickness of the wall was 0.40 metre. The structure was built in phase III and continued to be in use in phase IV.

House Complex below Shrine No. 2 (*see page 75*)

The Chinese pilgrim Hiuen Tsang has recorded in his travel documents that the residential structures of the earlier period were converted into shrines or monasteries. In order to verify the statement, a limited portion of the north-western corner of shrine no. 2 was removed to see if there were residential remains below. Shrine no. 2 was located close to the south-eastern corner of the smaller structural complex. During the course of excavation, a residential structure with a north-south orientation was brought to light (Plate XXXVI). In all, three structural phases were distinguished in the structure.

Of the first phase, as many as six courses of brick were available in a partly exposed room in the south-western corner. The size of the room was 2.80 (north-south) × 2.75 (east-west) metres. The width of the wall could not be determined on account of the limited excavation and superimposing structures. The room of the first phase continued to be in use in the second phase, when the complex was extended towards north by the addition of another room, a little bigger in size. The size of the room was 3.45 (north-south) × 2.75 (east-west) metres. In all, five courses of brick of phase two were available. In the third phase of construction the complex was made more elaborate. It was extended further east and the rooms of the earlier phases continued to be in use. The extension in the third phase of construction was very well-marked by a vertical joint. The third phase comprised a gallery 1.90 metres wide with an entrance towards south and a room 2.35 metres square in size on the eastern side. The maximum number of courses in phase three observed in excavation was seven. Traces of further elaboration of the structure were available in the eroded remains observed on the eastern side. The three phases of the construction could be easily equated with the first three phases of the larger structural complex.

Ecclesiastical Structures

The Kushan kings, particularly Kanishka, were very much devoted to the religion of Buddhism. It was during their regime that religious activity at Kapilavastu was reviewed and structures, particularly ecclesiastical, received great attention. The religious zeal of the Kushan kings was responsible for the elaboration of the eastern monastery at Piprahwa, which ultimately clinched the issue of the identification of Kapilavastu by the terracotta sealings with the legend Kapilavastu yielded by it. The town site of Kapilavastu was not deprived of their attention. Besides raising structures over the earlier ones, they built four main shrines. In addition, one room just opposite the main entrance of the smaller structural complex was also converted into a place of worship with the help of moulded bricks. The shrine yielded a unique terracotta figure of Buddha. The

Lord is seated on a double lotus throne in a contemplative mood holding the fingers of the left hand into the right.

Shrine no. 1

This shrine was located on the northern side of the larger structural complex. The shrine occupied an area of 6.65×6.00 metres having two phases, both belonging to Period IV of the site. In the beginning, there was a simple shrine 2.30 metre square with a 0.50 metre thick wall all around. After a lapse of time, the shrine was elaborated and an enclosure wall towards the entrance side on the west added. The enclosure wall covered an area of 2.50 metres square. Along with the enclosure wall a brick-paved platform 1.60 metres wide was added on the northern side. It is quite likely that the brick platform was constructed all around to be used as a *pradaksinapath.* A drain in the wall on the southern side of the shrine was also provided for the outlet of water.

A wall 0.33 metre thick was observed below the shrine. projecting towards the northern side from the brick-paved platform. The wall must have formed part of a residential structure over which the shrine was raised. This is in conformity with the House Complex exposed below shrine no. 2 and described above.

On the northern side of the shrine an irregular brick platform was brought to light. The bricks used in the platform were wedge-shaped, the longer side of which measured 0.20 metre. The exact shape and purpose of the platform could not be established on account of the damage by erosion. However, the wedge shape of the bricks gave the impression that it might have been used for some ritualistic purpose. Since the platform was very close to the shrine, its association with the latter could not be ruled out.

Shrine No 2

Of all the four shrines, shrine no. 2 was the most magnificent and elaborately constructed (Plate XXXVII). The shrine was built in two stages. In the beginning, the main shrine was erected over a platform almost square in shape with one side measuring 9.50 metres. Certain unusual features in the shrine distinguished it from others. Firstly, the shrine was not located in the centre of the platform. It was slightly towards the back of the platform. This unusual feature, however, had no bearing if the steps provided in front of the shrine for entrance towards the western side were also taken into account. As a matter of fact, the steps were part and parcel of the shrine complex. The entrance with the help of flight of steps was projected towards the west by about a metre.

The second unusual feature of the shrine was a number of corners, when all other shrines were square in shape. In this case the shrine had twelve corners and consequently twelve sides. Just behind the entrance, the side of the shrine measuring 5.70 metres happened to be the largest. The back of the shrine was only 2.50 metres long. The smallest side of the shrine was only 0.70 metre long. In all, the shrine measured 5.70 (north-south) × 4.10 (east-west) metres.

At a later stage the area of the shrine was enhanced by the addition of an enclosure wall, 1.70 metres thick. The intervening space of about 0.80 metre between the platform and the enclosure wall was filled up with brickbats. The pavement of brickbats must have been used as *pradaksinapath*. With the addition of the enclosure wall, the overall area of the shrine was enhanced to a little more than 13 metres square. In the centre of the enclosure wall, a projected entrance with the help of steps was provided. The width of the entrance measured 3.15 metres, which projected from the enclosure wall by 0.90 metre.

The shrine belonged to Period IV of the site and datable to the structural phases VA and VB of the larger structural complex. All the shrines at Ganwaria could be bracketed within the same chronolgical horizon.

The shrines brought to light during the course of excavation at Ganwaria form a very interesting group in the study of architecture. It was for the first time that shrines of such an early date were observed. Moreover, the earliest shrines in India constituted simply of a square *mandapa*, whereas the shrines at Ganwaria were very elaborate in their construction.

Shrine no. 2 occupied the most important place at Ganwaria. It yieided a good number of Buddha heads, one of which was having a halo behind the head.

Shrine No. 3

Shrine no. 3 was located very near shrine no. 2 on the south-eastern side. The architectural features of this shrine were almost similar to shrine no. 2, though it was not so elaborate. Like others, this shrine also had two stages of construction. In the initial stages, a platform 10.65 (east-west) × 9.15 (north-south) metres was constructed for the erection of the shrine. The main shrine could not be traced because of heavy erosion. However, a stupa-like construction was observed near the north-eastern corner of the platform. Whether the stupa formed a part of the shrine or the heavy erosion was responsible for the circular remains of the structure could not be determined. The diameter of the so-called stupa was 2.50 metres. The entrance to the shrine, similar to others, was towards the western side. This could be established by the projected remains. The projection exposed to a very limited extent measured 0.75 metre.

After a short lapse of time, an enclosure wall 1.30 metres wide was added to the shrine to make it more elaborate. With the addition of the enclosure wall the entire area of the shrine became 13.50 (east-west) × 11.80 (north-south) metres.

Shrine no. 3 also belonged to phases VA and VB of the larger structural complex.

Shrine No. 4

Located on the eastern fringe of the mound, the architectural features of shrine no. 4 were slightly different from other shrines. In the initial stages of

construction itself, provision for an enclosure wall was made. The main shrine, rectangular on plan measuring 1.90 (east-west) × 1.55 (north-south), was erected over a 4.90 metres square platform. The platform was found to be eroded on the western side with the result that the traces of the entrance also had disappeared. The shrine, including the platform over which it stood, was enclosed within a wall, a little more than 0.60 metre thick. The enclosure wall was erected at a distance of 1.60 metres from the platform. The intervening space must have been used as *pradaksinapath*, though there were no remains of brick or brickbat pavement. The overall area of the shrine, including the enclosure-wall in the initial stages, was 9.90 (east-west) × 9.60 (north-south) metres.

In the second stage of construction of the shrine, another enclosure wall at a distance of 1.80 metres from the earlier one was raised. Indications of brickbat pavement in between the two enclosure walls were available towards the entrance side on the west. The enclosure wall of the second stage was a little less than 0.60 metre thick. The projection for the entrance towards the west was 1.50 metres. After the erection of the second encloure wall, the entire area of the shrine was enhanced to 14.30 (north-south) × 14.00 (east-west) metres.

A small wall about 0.50 metre thick appeared below the projected entrance. This wall must have formed part of earlier residential structure, as observed below other shrines.

The chronological position of shrine no. 4 was the same as other shrines. It belonged to phases VA and VB of the larger structural complex.

Unidentified Massive Structure

Located in a south-easterly direction from the entrance of the larger structural complex and to the south-west of shrine no. 2, there was a massive block of a structure of an unusual nature, comprising several rooms and two courtyards in the centre (Plate XXXVIII). The huge structure had two stages of construction. In the earlier stages, the area covered by the structure was only 15.12 (east-west) × 13.80 (north-south) metres. The main entrance to it was from the eastern side with a flight of steps provided in the centre of the front wall. Bricks-on-edge were used in the steps, which was projected from the main wall by 1.90 metres. The outer wall was 0.80 metre thick, whereas the inner one ranged between 0.65 and 0.70 metre. Immediately behind the steps, three rooms almost equal in size were provided. The size of the rooms was 3.70 (north-south) × 2.50 (east-west) metres. Behind the three rooms towards the western side, a beautiful central courtyard flanked by two rooms was constructed. The central courtyard was 5.95 (north-south) × 4.10 (east-west) metres. The room on the northern side of the courtyard was 2.90 (north-south) × 4.10 (east-west) metres, whereas the one on the southern side was a little smaller than the north-south side, being restricted to 2.40 metres. A special feature of the courtyard was the provision of a drain, 0.30 metre in width, towards the southern side for the outlet of water.

On the western side of the courtyard only two rooms were planned, of which

one was gallery-like, which measured 9.20 (north-south) × 1.90 (east-west) metres. Adjoining the gallery was a small room on the northern side measuring 2.40 (north-south) × 1.80 (east-west) metres.

Yet another set of rooms was observed towards the western side of the massive structure. This set had three rooms in all. Two of them were square in shape measuring 3.00 metres, whereas the third was slightly bigger and rectangular with one side measuring 3.55 metres, the other side remaining the same.

After a lapse of time, when the structure was found to be inadequate for the purpose it was meant, another square block, planned almost on the same lines, was added towards the southern side. Another entrance with a flight of steps was also provided for the new block, which was a little more than 15.00 metres square. The entrance to this block was not so well-built as the earlier one. In this case it projected from the main wall by only 0.80 metre, when the projection in the earlier one was 1.90 metres. Probably the number of steps in the later structure was also less.

Like the earlier block, there were three rooms immediately behind the entrance. They were of different sizes ranging between 4.50 (north-south) × 2.50 (east-west) and 3.50×2.50 metres. Behind this set of rooms a larger courtyard than the earlier one was exposed. The courtyard was almost a square with one side measuring a little more than 7 metres. In the centre of the courtyard, there was a reservoir. It was enclosed by two rooms, one each on north and south. The rooms towards the southern side were larger, measuring 4.60 (east-west) × 2.50 (north-south) metres. The room on the northern side measured 3.80 (east-west) × 2.50 (north-south) metres.

On the north-western corner of the central courtyard, a room measuring 2.75× 2.50 metres was constructed. Just behind the courtyard towards the western side, there was a gallery-type room, the size of which was 8.30 (north-south) × 2.50 (east-west) metres. On the southern side of the central courtyard, there were two rooms. One of them was fairly big with an area 4.60×2.50 metres, whereas the other room was without a wall on the northern side. It measured 2.50×1.90 metres. In the southern wall a small door, meant probably for servicing or private purposes, was provided. The width of the door was only 0.80 metre.

The most attractive feature of the structure was the provision of the drain connecting the courtyard of the earlier block with the reservoir located in the courtyard of the later block. The drain took two turns, first to the west and then to the south. The refuse water was ultimately discharged on the southern side of the structure. Before the ultimate emission, the drain travelled below the narrow entrance provided in the southern wall.

Both the blocks were constructed in phase V and the time-lag between the two stages of construction appeared to be negligible. The determination of the planning of the structure confronted great problems, because the bricks were robbed from almost each area. The robbing of the bricks from the walls rendered the assessment of the planning much more complicated. The central courtyards, reservoir and the drain were paved with complete bricks, but for the flooring in the

rooms only brickbats were used. Complete bricks were also absent from the walls. Bricks already available at the site were used again in the construction of this massive complex.

The exact purpose of the structure could not be established. No doubt, the location of a school mentioned in the travel documents of the Chinese pilgrim Hiuen Tsang fits in well with this structure, it is premature to declare the purpose for certainty.

SALARGARH

Monastery

Within the ambit of Kapilavastu another stupa and a monastic complex were excavated at a distance of about 200 metres east of the ancient site of Piprahwa. The monastery in this complex was not quadrangular on plan with the central courtyard and cells all around. At Salargarh, the monastery was rectangular on plan with one set of rooms behind the other. The larger axis of the monastery was east-west. The overall area which could be brought to light by the limited excavation was 31.40 (east-west) × 8.50 (north-south) metres. The approach to the monastery was from the northern side with the help of a flight of steps. A high plinth was most probably provided to the monastery, because of water-logging conditions. This feature was apparent from the number of steps provided in the stair. The steps projected from the main wall of the monastery by 3.00 metres. In the partially excavated area, as many as eleven rooms could be exposed. The size of the biggest room was more than 6×2.80 metres, whereas the smallest one measured 3.35×2.25 metres. When the set of rooms was one behind the other, it was natural to have inter-connection between them. In addition to passage between rooms, one behind the other, there was inter-connection between the side rooms as well. The opening of the doors varied from 0.90 metre to one metre. The thickness of the outer wall could not be ascertained, but the inner walls were one metre thick.

Traces of an enclosure wall all around the monastery were observed. There in all, were three stages of construction in the monastery. The three stages could be dated between 2nd century B.C. and 1st century A.D.

Stupa

On the northern side of the monastery, at a distance of about 30 metres, remains of a stupa, like the stupa at Piprahwa, were circular in its initial stages. The maximum diameter was 5.50 metres. In the later stages, most probably during Kushan times, when image worship was introduced, the base of the stupa was converted into a square, one side being 10.85 metres. The remains were so badly damaged and eroded that the existence of niches in the square base could not be established.

According to the size of the bricks, the circular stupa was of the same date as the second phase of the stupa at Piprahwa.

7

Seals and Sealings

The seals and sealings, found in the excavations at Piprahwa and Ganwaria, can be considered as a landmark in the ancient history of India, particularly because they have established on a firm footing the precise location of Kapilavastu. Kapilavastu was the capital of the chief of the Sakyas, Suddhodhana, father of Gautam Buddha. In the entire collection of seventy-seven sealings and two seals, the most important are those carrying the legend of Kapilavastu. Piprahwa is not the first site, where the location of the ancient place is settled, with the help of the legend on the sealings. There are other places like Nalanda, Ratnagiri, Kushinagar etc., where, on the basis of sealings, the location of the ancient place has been declared and accepted by scholars. Nalanda owes its present name to the discovery of the sealings, because earlier the place was well-known as Bargaon. No site has so far turned out to be a place other than that mentioned on the sealings.

Since the site of Kapilavastu turned into a pilgrimage centre for the Buddhists in subsequent times, different class of people, including nobles and kings enriched the site by issuing seals and sealings in token of their visit to the site.

The majority of the sealings refer to various monastic institutions or organisations, while 15 only carry the name of different individuals as described below. Almost all of them are well-baked tablets of terracotta.

The two seals have the inscription on their flans engraved or incised, probably in a negative form, so as to produce the legends in relief, when impressed on any soft material. On the back of each seal, a ridged-butt projection was provided by pressing two sides for a grip to hold. The projected part is perforated for passing a string required for easy handling and also to serve as a means to pull the seal back after making the impressions. Thus, they are stamp-seals, which are generally used for impressing on wet clay with pressure. The legends they carry on their faces appear to be of a pictographic nature probably of a non-Indian origin.

The study of the sealings reveals that, they were not prepared in any systematic manner for achieving uniformity. Some of them were made out of fine alluvial clay and well fired, resulting into a bright brick-red colour. The

weight of such sealings is much more than those, which contain more combustible material. The colour of the latter is not bright red. They vary from each other even in size and shape and in a few cases lumps of clay were used to impress and produce the sealings of an irregular shape. This feature is observed mostly in case of sealings of individuals, which were prepared by different agencies. However, there is some uniformity in the sealings issued by the local monastic organisations, so far as the material and the method of preparation are concerned. They are of two shapes i.e. (i) round-based and (ii) flat-based.

In the first category, small clay balls with one side flat were taken and pressed with impressions, turning them into neatly prepared tokens with rounded back. Considerable care was taken to see that no extra clay projects out on the sides at the time of pressing. The flat-surface is even with the legend in relief and back rounded, both neatly finished.

In the case of some sealings of individuals, the seal incuse, either square, rectangular or elliptical, has been impressed deeply on clay lumps of irregular shape.

In the second category (flat-based) the sealings have been shaped like a tablet with deep impressions and projecting ridge around the incuse. The common feature noticed in almost all the cases is that the flat base normally contained one or two deep channel-like grooves (Plate XXXIX A, 3 to 6) across the width either in the middle or a little sidewards (in a very few cases).

With the device of folding extra clay, provision for perforation (Plate XXXIX A, 1 and 2) has been deliberately made in a limited number of sealings other than those falling in the above two categories. The perforation might have served the purpose of tying to any packet or letter. The baked condition of the tablets with grooved back goes against the impression that they were the 'string marks" caused at the time of affixing the seals. The opinion of some scholars that, the unbaked sealings affixed on the packets and letters might have been duly baked at their destination and kept as records, is also equally unconvincing. They simply indicate the probable process of preparation.

It appears that the clay balls were kept over a plain surface and pressed with the negative impression of the seals. While doing so, a thin reed or strip of fibre was kept under these tablets to avoid the possibility of their sticking to the surface. In certain cases, where the reed could not serve the purpose, the sealings were detached with the help of a sharp stick or flat-edged instrument as evidenced by such marks on either end of the groove. The concave bend at the back of some tablets appears to be the result of fixing over a cylindrical pipe or similar such round-surfaced object during the process of manufacturing. This method might have been very convenient to the makers in producing the sealings in large numbers followed by drying and baking them.

The grooves formed over the reverse might have helped in affixing them on stringed packets with some glue-like substance. A small depression was also deliberately caused in a few cases at the centre of the back, probably to hold

some additional glue substance for fixing them to the letters, packets etc. (Plate XXXIX B).

In an isolated example, the sealing appears to be unbaked, but the material is sufficiently hard to retain the shape and legend. The clay in this case might have been mixed with special ingredients to form a sticky paste, which helped in retaining the shape after drying. It is a small clay ball pressed on all the four sides with fingers to form a cubical piece, which was kept over the packet and impressed with the seal.

Of the two processes of manufacturing, as described above, the former required considerable time and talent, while the latter was helpful in mass production.

The break up of the entire collection is as follows:

(i) Seals	2
(ii) Sealings	77
(a) Monastic establishments/organisations	63
(b) Personal—both royal and private	14

Seals:—

1. GNW (Ganwaria site); 1421 (Registeration number); elliptical (shape); flan 22×28 mm (measurement), a perforated ridged-butt at the back to hold; total height 19 mm. The legend (?) is in grooved lines encircled by a linear border, representing two unidentified monograms or pictographs side by side. The seal is an unslipped terracotta piece (Plate XXXIX C, 1).

The seal was found in the second room from the west of the northern wing of the smaller structural complex.

2. GNW, 676.

   This is a baked terracotta seal with a red slip. The flan of the surface is elliptical measuring 30×27 mm. The design is engraved or incised within a circular linear border 22 mm. in diameter. At the back, a ridged-butt with a perforation has been provided for a grip. Total height of the seal is 24 mm. The design is rather scratched leading to a very shallow depression. The legend (?) represents unidentified pictographs in three rows one below the other (Plate XXXIX C, 2).

The two seals could not be identified properly. It is felt that both may be of a non-Indian origin. S. Malayandi, a scholar from Madras, is of the opinion that the former represents the Han language i.e. the Chinese language of the Han dynasty, spoken in Northern China during the period of Northern Wei dynasty and records the name of Tao-Chang or Tao-Ching, one of the members of the party of the Chinese pilgrim Fa-hien.

The second seal, again according to the same scholar, is a Nasi script which is in part a word picture script (ideograms) comparable with Nicholas collections from Yunnan province of China, belonging to Tibeto-Burmese group of the Sino-Tibetan languages.

Though the observations of Malayandi were very tempting in the light of the identification of Kapilavastu, they have not received support from any of the scholars, including Chinese, who were consulted in the matter.

Sealings

A. Monastic organisations.

Four varieties with different legends are available in this group. They are as follows:—

1. *Om Devaputra Vihare Kapilavastusa Bhikhu Sanghasa*
2. *Maha Kapilavastu Bhikshu Sanghasa*
3. *Chu* (————) *traya Bhikshu Sanghasa*
4. ————————Not possible to decipher

There are twenty-two sealings in variety no. 1, of which three are worn-out and five fragmentary and not much helpful for study. In variety 2, thirteen sealings are available, of which five are very much worn-out and nothing can be made out of them. The rest eight are described below. In variety 3, only one out of five sealings is in a good state of preservation. The rest four are defaced to such an extent that nothing can be made out of them. However, they are helpful in reconstructing the text of the legend over the sealings to some extent. Under variety 4, twenty-three sealings in all have been found, of which only six can be studied, the rest being worn-out. The legend on the six sealings also is only partially preserved.

All the above mentioned sealings have been recovered from different monasteries at Piprahwa. Varieties 1, 2 and 3 were found during the course of excavations from different cells (room) of the monastery which is situated to the east of the Great Stupa and the sealings under variety, were picked up from another monastic complex, which is situated a little away from the main stupa in a westerly direction.

The details of the sealings in a good state of preservation are furnished below.

Variety I

All the sealings are circular in shape, though they were made out from different seal dies. The clay tablets are of different size and shape. Adequate care was not taken to give a good finish to the sealings.

1. PPW; 65; Circular; 26 mm dia; well baked; channelled groove or reed mark on the flat reverse.

   Above : in the centre of the top symbol 'Om'.

   Below : legend in three lines in Brahmi characters of early Kushan

period. The whole legend is as follows:

Devaputra Vihara (ka) pilavastu sa
Bhikhu sa (– –) (Plate XLA, 1).

2. PPW; 65; circular: 24 mm dia; crudely finished: cracked sides: flat reverse with reed groove across.
Above : symbol 'Om' in the top centre.
Below : legend in three following lines:

Devaputra Vihare
Kapilavastu (–)
Bhikh (u) (– –) (Plate XLA, 2)

3. PPW; 54; circular; 26 mm dia; traces of double-lined border around: flat reverse with double reed marks; crudely-finished, but well-baked red terracotta.
Above : symbol 'Om' in the top centre.
Below : legend in three following lines:

Devaputra Vihare
Kapilavastu sa
Bhikhu sanghasa (Plate XLB, 1)

4. PPW; 66; circular; 24 mm dia; traces of triple-lined border around; lump of clay in irregular shape; concave reverse with a reed mark, well-baked red terracotta.
Above : symbol of 'Om' in the top centre.
Below : legend in the following three lines:

Devaputra Viha (re)
Kapilavastu sa
Bhikhu Sanghasa (Plate XLB, 2)

5. PPW; 76; lump of clay (77 × 66 mm) appears to have been pressed over a wide flat-surfaced object, which had a perforation in the middle. Over this convex-sufaced lump the seal was impressed. The impression of the sealing is perfectly circular (27mm dia). The flat rugged impression of the reverse has a knob-like projection of 20 mm width and 18 mm height, without any reed-grooved mark. It is a wall-baked terracotta piece.
Above : symbol of 'Om' in the top centre.
Below : legend in the following three lines:

Devaputra Vihare
Kapilavastu sa
Bhikhu sanghasa (Plate XLIA)

The overall shape of the piece appears to be of a lid with a knob, though the purpose may not be the same. The symbol of 'Om' and tne legend are encircled by a double-lined border.

6. PPW; 57; circular; 26 mm dia; a little convex reverse with shallow reed groove impression across: well-baked, uniformly thick (8 mm) terracotta tablet.
   Above : symbol of 'Om' in the top centre.
   Below : legend in the following three lines:

   Devaputra Vihar (–)
   Kapilavastu sa
   Bhikshu Sa (– –) (Plate XLIB, 1)

7. PPW; 63; circular; 24 mm dia; flat reverse with a deep irregular depression, probably caused while detaching the sealing in a leather hard state from the surface before baking; well baked into red tablet. Legend in sharp letters.
   Above : symbol of 'Om' in the centre.
   Below : legend in the following three lines:

   Devaputra Vi (– –)
   Kapilavastu sa
   Bhikhu sa (– –) (Plate XLIB, 2)

8. PPW; 127; circular! 28 mm dia; flat reverse with double reed-marked grooves; black well-baked terracotta tablet. Legend within double-lined border almost well preserved.
   Above : symbol of 'Om' in the centre.
   Below : legend in the following three lines:

   Devaputra Vihare
   Kapilavastu sa
   Bhikhu Sanghasa

9. PPW; 123; fragmentary; circular; 26 mm dia; flat reverse with a shallow broad groove of 24 mm width across: almost half of the well-baked red tablet is intact.
   The extant legend in three lines reads as follows:

   (– –) *putra Vihare*
   (– –) *lavastu sa*
   (– –) *khu Sanghasa*

10. PPW; 58; fragmentary; circular; 27 mm dia; uneven reverse; red terracotta tablet well-baked.
    Legend in three lines with 'Om' at the top encircled in a double-lined border reads:

    Devaputra Vihare
    Kapilavastu sa
    Bhikhu Sanghasa

11. PPW; 125; circular; 25 mm dia; worn-out; concave reverse with a deep groove: damaged on either end; red-baked tablet.
Above : symbol of 'Om' in the centre.
Below : legend in the following three lines:

(*Deva*) *putra Viha*(*re*)
(*ka*) *pilavāstu* (*sa*)
Bhikhu Sangha (*sa*)

12. PPW; 55; circular; 23 mm dia; worn-out, uneven flat reverse with a groove to a side, brownish-baked tablet.
Above : symbol of 'Om' in the centre
Below : legend in the following three lines:

Devaputra Viha(*re*)
(*ka*) *pilavastu* (*sa*)
Bhikhu Sanghasa

13. PPW; 67; fragmentary; one-fourth of the sealing only is intact, flat reverse; well-baked.
Legend within a double-lined border is as follows:

Kapilava (————)
Bhikhu Sangha (— —)

14. PPW; 124; fragmentary; convex reverse with a groove towards a side; red-baked; worn-out. The extant legend reads as follows:

—*vaputra vi* (—) *re*
—*pilavastu*/
(— — —)*Sanghasa*

Variety 2

15. PPW; 48; circular; 22 mm dia; lower portion of the flan is pressed with fingers spoiling the circular shape; well-baked blackish terracotta tablet; concave reverse with a single shallow reed-grooved mark.
Legend in three lines in bold characters is as follows:

Maha
Kapila (*va*) *stu*
Bh (*i*) *kshu san* (*gha*) (*sa*) (Plate XLIIA, 1)

16. PPW; 51; circular; fragmentary; 21mm dia; uneven rough reverse: well-baked red terracotta piece. The impression of the seal has been made over an uneven clay.
Available legend in three lines reads:

(—) *ha*
(—) *pilavastu*
Bhikshu sanghasa (Plate XLIIA, 2)

17. PPW; 53: circular; 21mm dia; well-baked red terracotta tablet with a little concave bent reverse.
Legend in three lines, of which lowest one is slightly defaced, reads as follows:

(—)ha
Kapilavastu
Bh (—)ksh (—)Sanghasa (Plate XLIIB, 1)

18. PPW; 77; circular; 21mm dia; flat reverse with single-channelled groove widening on either side; well-baked, but worn-out terracotta tablet.
Legend in three lines, in blunt but bold characters, reads as follows:

Maha
Kapilavastu
Bhikshu Sanghasa (Plate XLIIB, 2)

19. PPW; 52; circular; 21mm dia; flat reverse with double reed-grooved marks; well-baked red terracotta tablet.
Legend, in three very much defaced lines, reads as follow:

Maha
Kapilavastu
Bhikshu Sanghasa

20. PPW: 50; circular; 21mm dia; flat reverse with marks of folding of extra clay on either side causing two grooved channels; red-baked.
The worn-out legend in three lines reads as follows:

Maha
(—)pilavastu
(—)kshu San(gha)sa

21. PPW; 109: circular; 19 mm dia; flat reverse with a single-channelled groove; well-baked thick piece. Legend in three lines, in bold but worn-out characters, reads:

(—)ha
(—)pilava (—)
Bhikshu San (—) sa

22. PPW; 80; circular; 19 mm dia; flat reverse with a single-channelled groove; red-baked tablet.
Worn-out legend in three lines reads as follows:

Maha
Kapilavastu
(—) k (—) sa (—) (—)

Comments

The *Mahaviharas* at Sarnath and Kushinagar (Kushinara) were designated

appropriately as *Saddharmachakra* and *Mahaparinirvana vihara* commemorating the memories and associations of these places with the Great Teacher, Buddha. Similarly *Gandha-kutis* are also believed to have been so called, as they were full of fragrance emitted by the body of the Buddha.[1]

The *vihara* at Kapilavastu, therefore, appears to have derived its name appropriately from the Great Teacher, who might have also been known as *Devaputra*, which became familiar as a title at a later date and assumed by the Kushana rulers like Kujula Kadphises, Kanishka and others. It is quite plausible on account of the fact that Buddha as a prince spent more than one third of his life at Kapilavastu, before he renounced the world for Enlightenment. He also sanctified the place by his visits during the life time of his father and later as well.

The Stupa at Piprahwa was enlarged at a later stage during the time of Kushan emperor, Kanishka, and all the *viharas* surrounding the Great Stupa seem to have been amalgamated into one composite *Bhikhu Sangha*, which assumed the name of *Maha Kapilavastu Bhikshu Sangha* loosing their individual identity. In the amalgamation of the *Bhikshu Sangha* of the *Devaputra Vihara*, the eastern monastery seems to have taken a lead. Thereafter, the Mahayana sect started appearing on the scene. In addition, Sanskrit was patronised simultaneously with Prakrit, which in course of time receded into the background.

Almost all the places associated with Buddha had their monastic order named after important incidents in the life of the Teacher. In certain cases the *viharas* were named after the donors also. In the case of Piprahwa, however, it is not convincing enough to think that the *vihara* was so named after Kanishka, who assumed the title of *Devaputra* and also to presume that it lost its identity soon afterwards with the amalgamation of all the monasteries into one. The provenance of the sealings of both the organisations in one and the same monastery indicates the transitional period, immediately before the *Mahasangha* came into prominence. The *Bhikshu Sangha* of the *Devaputra Vihara*, evidently of eastern monastery, swelled into a *Bhikshu Sangha* of Greater Kapilavastu incorporating other monastic orders too that existed on other sides of the stupa and in the immediate neighbourhood like Salargarh, giving place to a new name Maha Kapilavastu after the township, where it was founded. The separate entity of the *Devaputra Vihara* came to an end thereafter.

Variety 3

23. PPW; 108; circular; 23 mm dia; well-baked flat reverse with two shallow reed marks side by side. The impression of the legend was obliterated even at the time of preparation, as observed from the finger impressions suppressing the legend. However, traces of a conch shell are seen above,

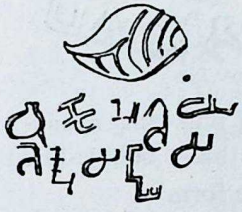
1. Mulagandha kuti is one such *vihara*. M.M. Gopinath Kaviraja, Bhartiya Sanskrit aur Sadhana, p. 23.

followed by two lines of the legend below. The legend is as follows:

Cha (— — — — —)
Bhi kshu (—) *ngha* (—)

24. PPW; 26: sealing; 24 mm dia; well-baked; flat reverse; sharply cut single-channelled groove on the reverse.
Above : a conch shell
Below : Legend in two lines as follows:

Vu/chu (*kula*) *traya*
Bhikshu Sanghasa (Plate XLIIIA)



In the first line the name of the Bhikshu Sangha is not clear. It may be *vukula traya or chukulatraya.*

Both the above-mentioned sealings belong to one category and indicate only one order. They were found in one trench. Three more sealings, which are very much worn-out, also belong to this variety with the same provenance.

25. PPW; 61; circular; 22 mm dia; traces of conch shell and the legend below in two lines; flat reverse with a double shallow-channelled groove and in the middle a shallow depression, deliberately caused probably for affixing to the packet or cover with some gum-substance.

26. PPW; 78; circular; 22 mm dia; flat but concave reverse; no channelled groove; traces of conch shell and below it traces of a legend similar to 24 above.

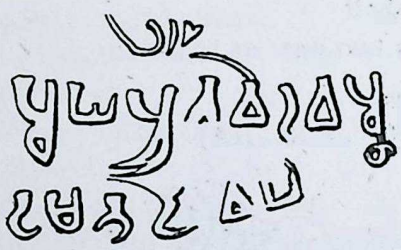
27. PPW; well-baked; circular; 22 mm dia; flat reverse with channelled groove; overall rectangular.
Above : conch shell
Below : legend in two lines very much worn-out.

Variety 4

28. PPW; 163; circular; 28 mm dia; rounded reverse; neatly finished: well-baked terracotta. Within the double-lined border over the flan the legend in two lines can be observed. The surface is having a little convexity with the result that in all the sealings this central portion is relatively worn-out, obliterating the legend in that part.

The legend on all the sealings in this variety is so much worn-out that nothing can be made out of it clearly.

Above : symbol of 'Om'.
Below : legend in two lines. *Ma Ya puta ve*(–) *Va Mu*
Da mata De (*Va pu* – –) (Plate XLIIIB)



29. PPW; 149; circular; 27 mm dia; rounded reverse; well-baked terracotta; neatly-finished legend within a bouble-lined border.
Above : Om in symbolic form
Below : legend in two lines as above.

30. PPW; fragmentary; circular flan; 27 mm dia; rounded reverse; red-baked; well-finished terracotta token.
Legend within a double-lined circular border.
Above : traces of symbol 'Om'.
Below : legend in two lines as above (Plate XLIIIC)

31. PPW; circular; 25 mm dia; rounded reverse; red-baked terracotta; central portion of the flan much worn-out leaving the traces of legend on the periphery encircled by a double-lined border.
Above : defaced symbol of Om.
Below : legend in two lines as above.

32. PPW; circular; 27 mm dia; rounded reverse; well-baked red terracotta; much worn-out; legend encircled in double line.
Above : traces of Om symbol
Below : legend in two lines as above.

33. PPW; 160; fragmentary and brittle; circular; 27 mm dia; rounded reverse; well-baked red terracotta piece. Legend encircled in double-lined border as above.

SEALINGS (PERSONAL)

A. Royal (Sealing of Wima Kadphises)

1. GNW; 809; circular; 24 mm dia; red-baked terracotta; perforated from right side to back probably to tie with a letter or packet; flat reverse.

The following figures, symbol and legend can be observed within the circular flan.

Above : Siva seated cross-legged; matted hair; two-handed, holding *trisula-paraśu* in the right hand and double-pronged *vajra* in the left.

The legend below the figure in a line reads as follows:

Ka phu putra Vimasya (Plate XLIII D)

The letters in the legend are in early Kushan characters.

Wima Kadphises is known as a devotee of Siva from the title on his coins, "*Sarvaloka Iśvarasa Mahiśvarasa*", and also by the Siva-type coins issued by him. In the present sealing too, Siva seated with matted hair has been depicted holding *triśula-paraśu* in the right hand and a double-pronged *vajra* in his left. In this context it may be mentioned that Siva is also known as Śulāpāni and Aśanī because of these attributes.

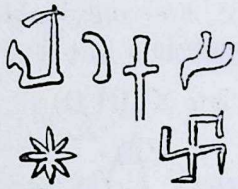
This sealing of Wima at Kapilavastu is an evidence of great importance, both in the history of the Kushanas as well as the site of Kapilavastu.

Hitherto, the scholars were of the opinion that Kanishka was the first Kushan ruler, who penetrated into eastern India upto Pataliputra. The present sealing now makes it clear that Wima Kadphises was the earlier Kushan general, who not only invaded Pataliputra, but also visited Kapilavastu. As already stated, Kapilavastu was a centre of pilgrimage for the Buddhists. The father of Wima Kadphises known as Kujula Kadphises also happened to be a devotee of Buddhism as evident from the title of *Devaputra* adopted by him. The sealing of Wima Kadphises in Brahmi characters and in Sanskrit language suggests that he wielded control over the land east of Mathura, where both Brahmi and Sanskrit were popular amongst the people. Unlike the coins, which travel to distant lands, the presence of a terracotta sealing of the ruler at Kapilavastu indicates beyond doubt the influence and hold of the early Kushan ruler Wima Kadphises in this part of the country during pre-Kanishka period itself.

SEALINGS (PRIVATE)

2. GNW; 914; rectangular; 15×19 mm; rounded reverse; black-baked terracotta.

Above : legend in a line reading *Le kha ka sa'* The legend is in pre-Kushan characters of first century B.C.
Below : eight-rayed star to left and a *svastika* to right (Plate XLIV A).

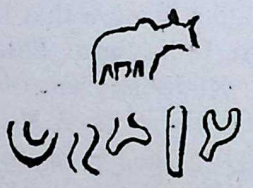


The sealing might be of a writer (lekhaka) indicating the profession or official position under an authority (?)

3. GNW; 170; elliptical; 21 × 12 mm; a baked ball of terracotta impressed over the flan with a *triratna* symbol on the top.
Below : there is a legend in Brahmi characters of first century A.D.
Legend : *Katurakasa* (Plate XLIV B)

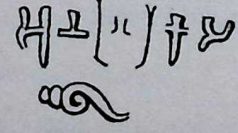
The legend might be a proper name Kataruka, probably a Buddhist (?).

4. GNW; 672; circular; 18 mm dia; flat reverse with a channelled-groove horizontally across the length; baked-red terracotta neatly-finished.
Above : In the centre a standing bull facing right.
Below : The legend in Brahmi characters of first century A.D.
Legend : *Hatatarasa*



This appears to be the name of an individual.

5. GNW; 206; circular; 14 mm dia; a small ball of baked clay, not finished. Legend across in one line of Brahmi characters of first century A.D.
Legend : *Ana (nta) ka sa*
Below : a conch shell



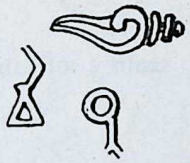
This sealing might be of an individual Anantaka.

6. GNW; 492; circular; 21 mm dia; round reverse; red-baked terracotta.

   Above : traces of symbol Om or a conch shell

   Below : across a legend, of which first two letters are intact. The letters are in Brahmi characters of Kushan period.

   Legend : (*vi thu*) (Plate XLIV C)

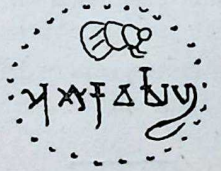


7. PPW; 110; square; 10×11mm; a small lump of clay pressed on sides making it a square tablet. The impression is very deep and sharp. A deep channelled-groove is seen on the back which is concave. The sealing is light brownish in colour and appears to be unbaked. The sealing has a beaded border around.

   Above : A small fly or bee facing right.

   Below : legend in linear style in Kushan characters.

   Legend : *Asoka Varma Sya.*



   It might be the name of an individual.

8. GNW; 186; elliptical with segmented borders followed by linear one; 27×17 mm; convex bent reverse with sharp channelled-groove across; well-baked red terracotta tablet.

   Above : either a throne in front view or an architectural member i.e., the *sikhara* part of an entrance or a gate-house.

   Below : legend in Brahmi characters of third century A.D.

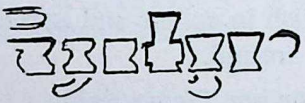
   Legend : *Kundabhata.*

It might be a personal sealing of an individual, probably a priest (Plate XLVA)

9. GNW; 137; elliptical; 29×20 mm; encircled by a linear border; much worn-out; convex reverse having traces of a channelled groove.

   Worn-out legend reads as follows :

   (*De*) *va vi kra Ma Di* (*tya*) (Plate XLVB)



The legend is in the characters of third century A.D. It was probably a sealing of a royal person.

10. GNW; 673; square; 14 mm; impressed on a tiny lump of clay; round reverse; black-baked tablet; partly broken.

    The legend looking like a monogram ls defaced. A hollow cross beside a taurine or letter *Ma* to right can be observed (Plate XLVC).

11. GNW; 1; A clay ball of 38 mm width, faceted on two opposite sides and impressed with a couchant humped-bull to left followed by an indistinct legend below. It is well-baked, but very much worn-out. Bull has been used as a symbol on many sealings of different periods. In the absence of a legend, the sealing cannot be assigned to any individual.

But for sealing no. 1 of Wima Kadphises, the Kushan ruler, the rest of the sealings in this group are to be taken as personal sealings of individuals, holding some position in the then society. Sealing no. 2 might possibly be of a writer either in the service of the state or holding a status of his own.

Abstract of Seals & Sealings

—	PPW Clear	Worn out	GNW Clear	Worn out	Total
I. Seals			2		2
II. Sealings:					
Monastic					
A *Devaputra Vihara*	19	3	—	—	22
B *Mahakapilavastu*	8	5	—	—	13
C *Bhikshu Sangha*	2	3	—	—	5
D Western monastery	6	17	—	—	23
Personal					
E Individuals	1	1	8	2	12
F Unassignable	—	—	2	—	2
Grand Total :	36	29	12	2	79

8

Coins

Coins play a very significant role in the reconstruction of the early history of India. It is much more so in the case of towns like Kapilavastu, whose existence even was lost into oblivion. Though coins found in excavation cannot be considered as a firm basis for determining chronology, they at the same time are very valuable for important information on various dynasties as also on the economic condition of the times. In all, the excavations at Kapilavastu yielded one hundred and sixty-three coins, of which only thirteen were from Piprahwa. Silver accounted for seventy-two coins in the entire collection and the rest ninety-one happened to be in copper. The total collection included two hoards at Ganwaria (the township), one comprising sixty-four silver punch-marked coins and the other thirty-seven Kushan copper coins. The following abstract will furnish the details of coins like their classification, material and provenance at a glance.

A cup-shaped silver punch-marked coin of Kosala from Ganwaria

The present coin from the stratified deposits of the site is a thin broad silver piece of irregular shape with rounded corners and shallow concave bottom. Coins of this cyphate nature, reported from different sites in India, are popularly called as cup or saucer-shaped coins. It appears to have been made out of a silver globule of specific weight by flattening into a thin piece and punching groups of symbols on both the sides (Plate XLV D).

The details of the coin are as follows:
Metal-Silver
Shape-Irregularly roundish
Size: 2.8 × 2.5 cms
Weight: 2.1600 grammes/33.35 grains.

Obverse

A group of four symbols, broad and big in size, as described hereunder, has been punched.

(1) A hexagram (*shatkona*) with a pellet in the centre, formed by two triangles placed one over the other with their apex opposite to each other.

(2) To the right and above symbol no. 1 another symbol, which appears partially over the flan and looks like a group of five crescents with a pellet in each of their curves encircling a central pellet.

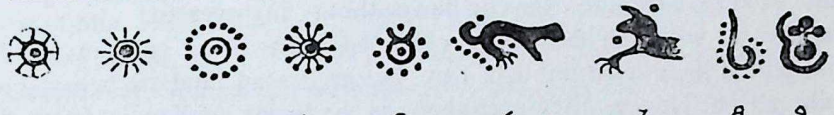
(3) To the left and below symbol no. 1 a taurine or *nandipada.*

(4) Below symbol no. 2 to the right of the flan a partially visible *tripada* or serpentine symbol i.e., three curves encircling a central pellet.

Reverse

Nine small symbols as shown in the drawing below, are seen punched side by side all over on flan.

Interestingly four broad and big symbols are seen punched on one side, which has been considered as obverse, on account of the important characteristic symbols,



in constrast to a group of nine smaller symbols thickly punched all over the flan on the reverse. Though the thick impression of the symbols might have contributed to the cyphate nature of the coin, it is more reasonable to assume that the flattened metal piece struck with four broad symbols was deliberately hammered and shaped with concave bend. It was then restruck with smaller punches on the concave side. Thus, the coin is appreciably thin in fabric and brittle in nature with a few cracks developing along the ridges.

Typologically, coins of this archaic type, which are punched with one to four symbols, appear to be earlier to coins marked with groups of five symbols and reported from different parts of the country. They are purely local in character with their provenance confined to a particular region or locality. These are, therefore, called local coins. Different variety of such coins has been displayed in Museums[1] at Lucknow, Patna, Bombay, Taxila etc. They have also been reported from regions such as western Bihar, Konkan, Kasi, Kosala, Surasena, Gandhara and Manipur. P.L. Gupta[2] is of the opinion that they are anterior to the rise of the Magadha empire and belonged to the then existing *Mahajanapadas* and *Janapadas.*

The present coin with symbols on the obverse can be compared with the Kosala coins in the Lucknow Museum reported by Durga Prasad.[3] However,

8

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Obverse

A group of four symbols, broad and big in size, as described hereunder, has been punched.

(1) A hexagram (*shatkona*) with a pellet in the centre, formed by two triangles placed one over the other with their apex opposite to each other.

Coins

(2) To the right and above symbol no. 1 another symbol, which appears partially over the flan and looks like a group of five crescents with a pellet in each of their curves encircling a central pellet.

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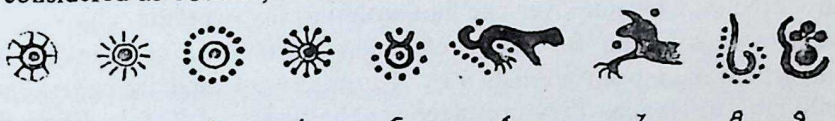


in constrast to a group of nine smaller symbols thickly punched all over the flan on the reverse. Though the thick impression of the symbols might have contributed to the cyphate nature of the coin, it is more reasonable to assume that the flattened metal piece struck with four broad symbols was deliberately hammered and shaped with concave bend. It was then restruck with smaller punches on the concave side. Thus, the coin is appreciably thin in fabric and brittle in nature with a few cracks developing along the ridges.

Typologically, coins of this archaic type, which are punched with one to four symbols, appear to be earlier to coins marked with groups of five symbols and reported from different parts of the country. They are purely local in character with their provenance confined to a particular region or locality. These are, therefore, called local coins. Different variety of such coins has been displayed in Museums[1] at Lucknow, Patna, Bombay, Taxila etc. They have also been reported from regions such as western Bihar, Konkan, Kasi, Kosala, Surasena, Gandhara and Manipur. P.L. Gupta[2] is of the opinion that they are anterior to the rise of the Magadha empire and belonged to the then existing *Mahajanapadas* and *Janapadas.*

The present coin with symbols on the obverse can be compared with the Kosala coins in the Lucknow Museum reported by Durga Prasad.[3] However,

there is a variation in the combination of the symbols. While the serpentine or *tripada* symbol is observed on all the twelve coins published by Durga Prasad followed by a "four armed symbol" of two varieties i.e., four arms to a central circle, each terminated either by a *chatra* or by a crescent at its end, as second symbol, the taurine symbol occupies the second place in the present coin. Hence, this coin can be treated as a new variety, though the remaining symbols are comparable with these in class LB, (coin No. 3 and 4) of Durga Prasad.[4]

Of the nine symbols on the reverse of the coin, seven are similar to those mentioned by Durga Prasad.[5] Symbols eight and nine appear to be unknown. Unlike the coins of five-punched series, the symbols in the present case are accommodated side by side over the flan without any overlap.

The present coin can be easily classified with those coins in the Lucknow Museum, which have been published by Durga Prasad and are believed to belong to Kosala region. Hence, they are taken as the issues of Kosala *Janapada*, before it was annexed by the Magadha empire during the middle of fifth century B.C. It is said that they were in circulation from the Buddha and Pre-Buddha times[6] to the time of Ajatasatru of Magadha, who is credited with the expansion of the Magadha kingdom far and wide by annexing several neighbouring princely states. No coin from Ganwaria, however, has occurred in deposits earlier than the last quarter of fourth century B.C. on the basis of stratigraphy.

The coin is in a much worn-out condition weighing 2.1600 grammes (33.35 grains). With a probable loss of .755 gramme (about 12 grains) in weight during the period of circulation, this coin appears to be nearer to the 25 *rattis* standard weight (2.915 grammes or 45 grains) under light weight coins category as against the 32 *rattis* standard weight coins of 5 symbol punch *Karshapanas* reported widely from different parts of the country. The metrology of this coin as well as the typological series suggested by Durga Prasad[7] would indicate its 25 *ratti* standard weight, which is a *pada* (1/4) *Satamana* of the earlier coins of 100 rattis *Satamana* said to be prevalent in the life time of Buddha and even earlier.

Though this lone specimen could not be subjected to chemical analysis for assessing the purity of metal content, similar series obtained from other sources are reported to contain 88 to 93.6% of silver, which is a clear indication of prosperous conditions at the time.

The provenance of the coin at Kapilavastu has its own significance against the backdrop of the fact that the Sakya principality, though enjoying an independent status, had acknowledged the political suzerainty of the Kosala *Janapada*.

Refrences

1. Coins punched with 1 to 4 symbol groups and cup-shaped local series, which do not come under the type of Imperial series bearing five-punched symbol groups, are reported from several sites, as reported in the following publications:
Durga Prasad, Numismatic Supplements XLV, p. 9 pl. 1-3, p. 12, pl. 6-8, p. 13, pl. 6-8, No. XLVII, p. 76
P.L. Gupta, JNSI, XXIV, pp. 134-136; JNSI, XXVII, pp. 80-82, pl. XI, 1 & 2
E.H.C., Walsh, JNSI II, pp. 15-78, JNSI V, p. 13-16: plate 1
C. Veldettare, JNSI XXXIX pp. 8. 17: and XL pp. 82-85
A.S. Altekar, JNSI IX, p. 1
Nath Sha, JNSI III-1, p. 51-52, pl. IVB
Prayag Dayal, JNSI III, 1941, pp. 140-141 (Presidential Address)
D.C. Sircar, Studies in Indian Coins, p. 350, pl. II, 10
P.L. Gupta, Coins, pp. 14-15, pl. 1, 8 & 9
A.N. Lahiri, JNSI, XXXV, pp. 1-38, pl. 1
Allan, Catalogue of Coins from Ancient India, Part I, pp. 1-10, Introduction, pl. XV to XIV
2. JNSI XXIV, pp. 134-236
3. Durga Prasad, Classification of the symbols on the Silver Punch Marked coins of Ancient India, Numismatics Supplement No. XLV (for 1934) of the Journal and Proceedings of the Asiatic Society of Bengal, Vol. XXX, pl. 1-3
4. *Ibid*, pl. S. Nos. 3 and 4 of coins
5. *Ibid*, pls. 22-24
6. Coin types like bent bar appear to have maintained their individuality and continued to be in circulation along with the imperial series for some time in Gandhara region.
Durga Prasad, Numismatic Supplement No. XLVII, p. 77
7. Though in the beginning Durga Prasad was of the opinion that these coins belonged to 24 *ratti* standard weight of *Purana* group (SN. XLV : p. 10) he changed his opinion later and attributed them to *Pada* groups of 25 *ratti* standard weight (NS. XLVII p. 77)
8. JNSI I. XXXIX p. 11

PUNCH-MARKED COINS

The earliest evidence of coins from the excavations at Kapilavastu happens to be of silver punch-marked coins, which include a hoard of sixty-four coins, found in a small unslipped red ware miniature pot at Ganwaria (GNW). Six punch-marked coins in all were collected from stratified deposits both from Ganwaria and

Piprahwa. Among them, two coins from Pirprahwa (PPW) were worn-out to such an extent that they could not be studied.

Nature of the finds and fabric

The sixty-eight coins under study can be divided into two groups, particularly on the basis of shapes viz. (i) rectangular (57 cions) and (ii) round[1] (11 coins). The shapes indicate the method of preparation. Coins of the former group (rectangular), which are more in number, are cut pieces from beaten metal sheets, in irregular sizes and shapes roughly squarish or rectangular. Some of them have been struck from long metal strips also. While the pieces cut from metal strips exhibit finished edges on alternate sides, those from metal sheets indicate the cut marks on all the four sides caused by a sharp straight-edged chisel. In gerenral corners of the latter, some or all the four, are found clipped converting their shape into a polygon. The clippings evidently were in the process of adjustment to a required standard weight by cuttihg away the excess weight.

The round-shaped coins (second group) seem to have been made out of silver globules or droplets of specific weight by flattening them into thin pieces, which in this process assumed different shapes such as circular, oval, elliptical and other irregular roundish shapes leaving the edges unfinished. In a few cases, the edges developed cracks in the process of flattening, rather than punching of the symbols at a later stage, as generally believed.

Both the groups mentioned above do not conform to any definite size and thickness and as such it appears that no attention whatsoever was paid by the mint-masters in producing a particular shape and standardising the form of this ancient coinage. It is likely that coin dummies with specific weight were obtained by the royal mints from the smiths to imprint them into currency. In this process, the clipped corner-bits were also re-used by smelting and preparing them again into flattened globules. They were supplied along with the square pieces to the mints as evident from the coins of both the shapes occurring in one and the same variety group and class as well. However, one feature commonly noticed in both the groups is that thinner coins have wider flan, while the coins of smaller flan are thick and dumpy.

Against the backdrop of this particular feature, the fabric of the coins can broadly be classified into thin, medium and thick, apparent enough even amongst the flattened globules. Interestingly, some of the group combination of the symbols appear only on a particular fabric. This fact further suggests that the smiths were preparing the metal sheets in different gauges at different times, which is also reflected in the case of flattened globules of the concerned periods carrying the same group of symbols.

The coins in the hoard as a whole are in a good state of preservation. One stray coin from the stratified deposit is very much worn-out rendering the symbol S

1. These terms have not been used in strict geometrical sense, but as a matter of convenience.

obscure. In general, coins of thin and medium fabric are comparatively more worn-out than those of thicker fabric, the appearance of which is fresh.

Metal

Though the coins have not been subjected to any chemical test and analysis to ascertain the purity of metal, coins of the thin and medium fabric seem to be purer in quality of metal from their physical appearance than the dumpy and thick variety, which lacks colour and fineness in general.[1]

Symbols on the Obverse (Fig. 9)

The coins are punched with different bold symbols always in groups of five on the obverse and a number of miniature marks, ranging to nine, on the reverse. In a few cases, the reverse is left plain without any mark. Unlike those on the obverse, the marks on the reverse appear to have been punched on different occasions as some of them appear fresh, whereas others are worn-out. Some of the miniature marks appear on the obverse also, though rarely, perhaps punched by an oversight. No symbol of the obverse in bold type appears on the reverse.

The symbols are fully punched methodically around the periphery of the coins of wider flan without overlap, although not with uniform pressure, which precludes the appearance of their form in full. They seldom follow any orientation. On the coins of narrow flan, the symbols are seen only in parts. In addition, they often overlap with each other followed by striking defect. All these factors combined together create confusion in their identification. Even common motifs on different coins are not uniform in design, due to the fact that they are the impressions from different punches.

The symbols have a narrow incuse, closely running around the design, broadly making circular or rectangular form, according to the general outine of the symbols, covering the minor curves of the design as well. The outer incuse and interstital depressions are conspicuously clear, separating the motif from the background into relief, in the same plane. However, in a few cases, where the impression is crisp and full, certain motifs are connected with the background on one side, since the incuse has not been cut all around (coins 23 & 50).

The impression of the symbols, their partial accommodation over the flan without any orientation and overlap with each other, in addition to the countermarks of the reverse symbols followed by variations in the designs of the motif, often lead to the confusion, so far as the identification of the symbols and their combinations are concerned. In spite of all these problems, the published designs of the symbols and their combinations over the coins reported from other sites serve as guideline in identifying the symbols and classifying the coins into their classes,

1. For a detailed discussion, please see P.L. Gupta, The Amaravati Hoard of Silver Punch-marked Coins, pp. 3 & 4

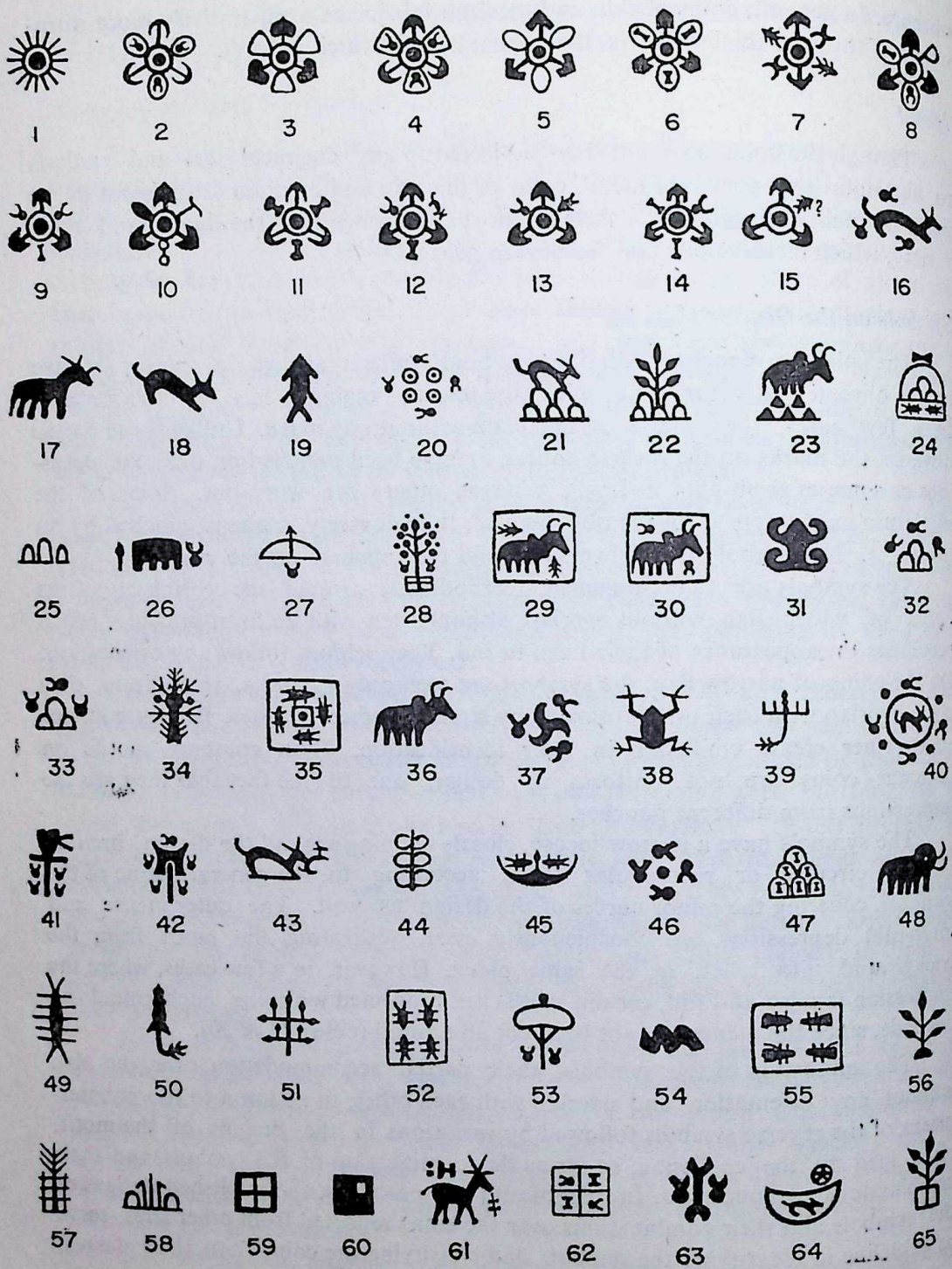


Fig. 9 : Symbols on the obverse

groups and varieties. Even then, there are some shortcomings in correct identification of certain symbols and restoration of their complete forms, which have been discussed in the following pages.

Now turning again to the symbols, the coins in the present collection with a combination of five-symbols, generally known as the 'Imperial Series', can be classified into 34 Varieties having 21 Group marks and 18 Class marks respectively as 5th, 4th and 3rd symbols. The six-armed symbol in its different forms and the Sun symbol are considered as constant, since they occur on all the coins as second and first marks.

The distinct relative variation in fabric as thin, medium and thick also makes it possible to some extent to divide the coins into three series as detailed below. In general, the variation coincides also with the change of symbol-combination in different series.

I Series in thin fabric
4 Classes 4 Groups and 5 Varieties.
II Series in medium fabric
5 Classes 8 Groups and 15 Varieties.
III Series in thick fabric
9 Classes 9 Groups and 14 Varieties.

A clear demarcation between these series and their association with particular symbol-combinations in a fabric, particularly in Series I and II are not possible as some varieties of symbol-combinations occur in two fabrics. It is, therefore, presumed that the time lag between them was very short. The presumption is supported by relative wear and tear of the coins in different Classes. It is not, however, possible to assign a definite chronological sequence to the periods of their issue.

Gupta[1], with his wide experience, has presented a tentative chronology of the symbol-combinations in Classes, Groups and Varieties and attributed different periods to them suggesting a probable sequence, which appears to be more reasonable and has been generally accepted as a basis to classify the punch-marked coins.

Classification

Coins in the present collection have been classified and illustrated according to the classification number in the Amaravati Hoard for easy reference and comparison. Almost all the varieties of the present collection are noticed in the Amaravati Hoard, which is the largest so far known in the country. Some varieties also occur in several other hoards reported from different parts of the country, a reference to which has been made.

The present collection of three Series can be attributed to three periods, respectively I, II and III, corresponding to periods III, IV and V of the Amravati

1. Gupta, P.L., The Amravati Hoard of Silver Punch-Marked Coins p. 149

Hoard. These periods, however, have no relationship with the various cultural periods at Ganwaria.

Series I and II

Coins 1 to 4 of the hoard and one stray coin from the stratified deposit have been classified under Series I and coins No. 5 to 37 under Series II.

The fabric of the coins in both the Series ranges from thin to medium, with a very little distinction to separate them categorically. A few coins are, however, very much worn-out and their size also is relatively wider. Thus, they form a separate group under Series I, while the rest have been grouped under Series II (medium fabric), although there is no striking difference between the two, particularly because of their wornout condition. It is interesting to note that the coins of these Series carry more marks on the reverse. Of these marks, many do not occur on the coins of Series III. As discussed later, the greater number of marks also explains that they were minted earlier and remained in circulation for a longer time.

Series III

Coin numbers 38 to 64 of the hoard and 3 other stray coins from stratified deposit form a distinct group by their conspicuously thick fabric in dumpy pieces cut into short bits. The flattened globules, even of this group, depict the feature of thick sections. Many coins of the group are fresh looking and carry a single mark on the reverse. They have, therefore, been grouped under Series III.

It will be clear from the illustrations that, the coins of Series I have animals as Class mark, whereas coins of Series II have either a Hill surmounted by a dog/hare, or Bull, or a Tree, or a Hill in an arched frame. The coins of Series III have exclusively a Hill or a Tree in railing or other objects as Class mark.

Chronology

As suggested by Gupta[1] the coins of Series I (equated to period III of Amaravati Hoard) are datable to the times of Sisunaga and his successors i.e. 440-364 B.C.

Similarly, coins of Series II (equated to period IV of Amaravati Hoard) have been attributed by Gupta to the Nandas i.e., 364-324 B.C. and the coins of Series III (equated to period V of Amaravati Hoard) to Chandragupta Maurya and Bindusara i.e., 324 B.C.-272 B.C. Coins of subsequent period i.e. Asokan, are not available in the present collection.

The coins of Series III carry, largely on their reverse, the symbol of either a Crescent-mounted three-peaked hill, Peacock-mounted five-peaked hill, or a

1. Gupta P.L., The Amaravati Hoard of Silver Punch-Marked coins, p. 145ff

Caducess as the only mark. These marks are generally considered as Mauryan. Among them, the crescent-mounted three-peaked-hill mark, which is associated with archaeological objects of the Mauryan period, is taken as the royal symbol of Asoka, who is believed to have got this symbol punched over his series of coins. Coins with this symbol, amongst the group on the obverse, do not find a place in the present collection. However, the presence of the symbol on the reverse of certain coins of all the three Series, suggests their circulatlon as legal currency during the period of Asoka, when this royal symbol was affixed as a token of approved legal tender as detailed below.

Significance of the marks on the reverse (Fig. 10)

The symbols, punched on the reverse of the coins, are smaller in size and numerous in variety. They often range from 1 to 9 on some coins, while a few are left without any symbol. Though the flan of the coin is often wide enough to accommodate all the symbols side by side, they are seen punched in clusters haphazardly, sometimes even overlapping, on account of which identification is difficult in certain cases. Some of these symbols occur on several coins indicating that they were punched by one agency. It is obvious from a few coins, the reverse of which are left blank, that these marks were not punched at the time of their initial issue. However, it is not certain that these marks were punched all at a time at a date later than their initial issue, as some of the symbols appear to be worn-out, whereas others are fresh. They do not also exhibit any methodical punching. It is, therefore, evident that they were punched during the course of their circulation at different times by different agencies. Hence, the general belief is that these are the marks punched by the coin-testers attesting to their accuracy in weight and purity of metal, when they were in circulation. Kosambi[1] considered them as marks of the coin-tester, *rupadaraka* or *rupatrasaka* of Kautilya, punched at regular intervals of time, probably once in twelve years. In such a situation maximum number of coins, if not all, should bear identical marks on their reverse. This is, however, not the case. In addition the number of marks varies on different coins of one and the same Class, Group and Variety. Further, a few worn-out coins of lesser weight, indicative of a longer period of their circulation, are either having a blank reverse or only a few marks, whereas some coins relatively less worn-out carried the maximum of 9 marks in the present collection. Thus, it is apparent that some coins, though in circulation for a longer period, were not subjected to test.

Significant it is to note that a single mark or two are seen on maximum number of coins (26 out of 30 including 2 with blank reverse) in Series III, while in Series I and II those with more than 3 symbols (on 4 out of 5 in Series I and 26

1. Kosambi, D.D., New Indian Antiquary IV, pp. 34-35

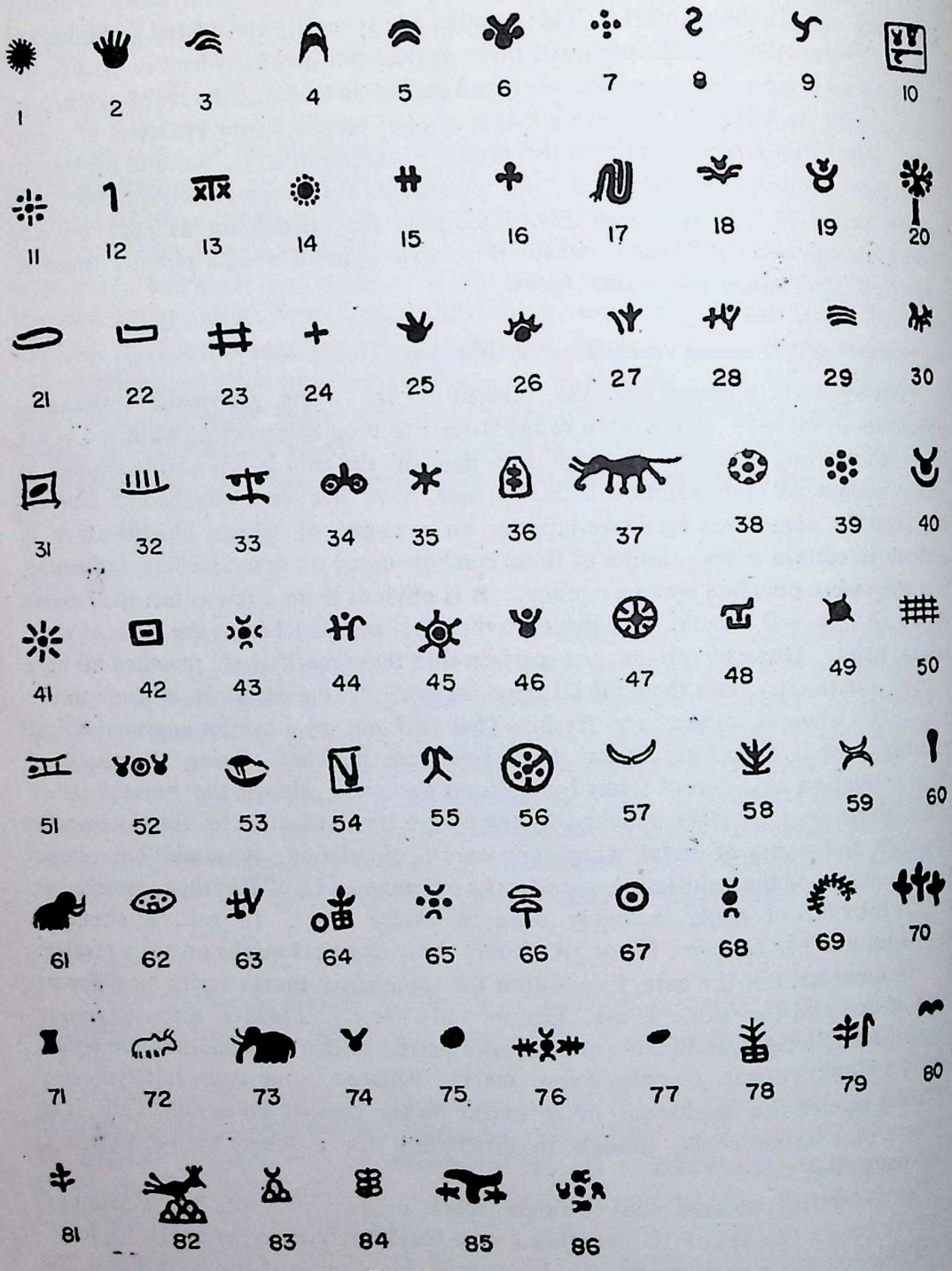


Fig.10 : Symbols on the reverse

out of 33 in Series II) ranging upto 9 are maximum in number. It is also pertinent to observe in this connection that the marks found on the coins of Series III are also found to occur on coins of Series I and II, whereas the marks of Series I and II are conspicuosly absent from the coins of Series III. Variation in the occurrence of marks in such a manner indicates that the coin testers used different marks at different times. Hence, the coins of earlier Series were marked at a subsequent stage also at the time of testing.

It would be clear, therefore, that these marks were not put as a routine at regular intervals of time, but were marked as and when they were presented for testing. In a situation like this, the question of the contingency, which necessitated the presentation of the coins for testing before an authority remains to be answered.

The presence of different Classes, Groups and Varieties of coins in hoards makes it evident that coins of different periods were in circulation simultaneously along with those of the concerned periods. Since the face value of the coins was based on the quality and quantity of metal, unlike the present day paper currency, they might have been allowed as legal tender, in spite of the changes in the governing authority. In such circumstances, they were required to be tested by the authorities in different regions, who certified by affixing their mark over them. Kautilya ordained the *rupadarsaka* (coin-tester) to charge a percentage for the checking of the coins.

Coinage in ancient India was local in character. People of different regions were not in regular communication with each other and, therefore, the coinage of one part was unfamiliar to the other. Exchange of money between different regions was not a normal practice. Under such circumstances, it would have been easy to introduce forged coins also in the guise of legal currency in any region not familiar with the currency of other regions. Hence, the duty of the *rupadarsaka* was to certify the currency of other regions too as valid in order to eliminate the forged ones from circulation. It appears to have been necessary on the part of the traders, whenever they exchanged their money in other regions, to get the same stamped by the coin-testers. In doubtful caces, the coins were presented before the tester and got attested. It was beneficial, both to the state as a source of revenue as well as to the public, who could get genuine money for exchange of their goods in trade.

These reverse marks seem to have been affixed by the coin-tester as a certificate, both in the contingency of the change in the Government as well as the change of the region in which the coin was used. The coins, considered as doubtful, so far as their purity was concerned, were also attested to in the same manner. In this way, the presence of several marks on some coins, and some without a single mark along with the marks of the later Series on the earlier coins can be explained. The coins with a blank reverse appear to have not crossed the region of their issue or their purity was not questioned. On the other hand, those carrying marks might have frequently changed the region of their issue and remained in circulation for a long time before they were kept in the hoard. The

presence of the Asokan mark (crescent-mounted three-peaked hill) on the coins of earlier series suggests that they continued to be used as a legal tender, even during the time of Asoka, duly attested by the royal mark on the reverse.

Mint Freaks

Coins of the 'Imperial Series' are found invariably punched with five-symbol combinations. Yet, there are a few coins in which one of the symbols in the group combinations is missing. In certain cases, a symbol has been punched twice. They are considered as mint freaks occurring during the course of manufacturing. Several other defects have also been noticed on the coins found elsewhere.[1] However, in the present collection only four mint-freak coins as detailed below have been notieed.

1. On coin no. 2 of Series I, there are only four symbols punched instead of five. The missing symbol is the Class mark, the third symbol of this group combination, which ought to have been the unicorn/rhinoceros facing right. Conspicuously, two counter marks punched on the obverse are unusual, because in normal course they should appear on the reverse.

2. On coin no. 43 of Series III again only four symbols are present. The missing symbol is the fourth symbol Group mark, which in this group-combination is the Dog with a pup held in mouth. In this case also, a counter mark is seen indistinctly on the obverse.

3. On coin no. 13 the fourth symbol, the Dog with a pup held in mouth, is repeated twice side by side. It is in a worn-out condition without any trace of counter marks on the obverse. Indistinct traces of a symbol, which is considered as second symbol, can be observed.

4. On coin no. 47 of Series III the Sun symbol is punched twice and the fourth symbol in this group-combination, which ought to have been the Dog holding the pup in mouth, is missing.

The counter marks, as found on the obverse of these freak coins, cannot be said to have been used as substitutes for the missing marks, as they occur in a few other cases as well, in which all the five symbols are punched. They can also not be the traces of the concerned symbols appearing faintly.

Metrology (please see on page 128)

The weight of a majority of the coins (50 out of 68) ranges between 2.915 and 3.240 gms (40.50 grains). Amongst the balance of 20, the weight of 15 coins is above 3.240 gms (50 grains), including a single coin, with a maximum weight of 3.494 gms (53.94 grains). Of the other coins three are below 2.915 gms (40 grains), which include a much worn-out coin with a maximum weight of 2.3098 gms (35.67 grains). Allowing a margin of .648 to .972 gm (10 to 15 grains) for normal wear and tear in their long circulation, the coins of the present collection

1. P.L. Gupta, op. cit. pp. 110 ff.

fall under the group of 32 *rattis* weight standard of *karshapanas* supposed to be equivalent to 3.79 gms (58. 56 grains) standard weight.[1] The loss of 10 to 15 grains (maximum 1 gm) is quite reasonable for a long period of circulation, changing hands and regions. However, it cannot be said that every coin of lower weight is older, as all the coins of the earlier period were not in circulation. Some of them might have been collected in the hoard earlier, while a few later coins formed a part of it after having remained in circulation for a longer time. In general, the older coins are of a lesser weight as compared to those in the later issues. This fact is corroborated by the present collection.

Classification of symbol combination

While describing the Varieties among the coins after classification, the method adopted by Gupta in the classification of Amaravati hoard of Punch-marked coins, has been followed in numbering the Classes, Groups and Varieties in order to avoid confusion. A reference to similar varieties available in other hoards has also been given, with the same end in view.

The coins in all, belong to three Series I, II and III, which in chronological sequence are comparable to those of Periods III, IV and V in Amaravati hoard. The Classes, Groups and Varieties available in each series have been denoted respectively by Roman numerals, Roman capital letters and Arabic numerals respectively. The Series have been indicated by corresponding Roman numerals of the period. Thus, for instance III-IV-A-2 refers to coins of variety 2 in Group A under Class IV belonging to Series III. However, in cases of a single Variety in a Group or a single Group in a Class, the corresponding Variety number or Group letter has been dropped.

Among the two permanent symbols, the rays of the Sun symbol appeared only partially in many cases. The rays of the Sun, wherever visible, are sixteen in number. It is, therefore, taken for granted that the Sun symbol had sixteen rays uniformally in all the cases. The pattern of the symbol is similar to the illustrated one (no. 1).

The full form of the second permanent symbol i.e , the six-armed symbol (nos 2 to 15) and other symbols (no. 16 to 60) as well, have been compared and restored, wherever they were partially visible. Though the restorations are based on the design of the concerned variety reported by Gupta in Amaravati hoard, deviations have been duly pointed out. In spite of the fact that designs of the arrow-head in the six-armed symbol are different from one another as shown in the enclosed illustration (fig. no. 9), the variations have not been taken seriously.

The symbols in the illustration have been shown in order of first constant

1. This appears to be the theoretical weight of 32 *rattis* (58.56 gr.) basing on the supposed weight of 1 raktika equal to 1.83 grs. by Cunningham. This is, however, very much doubtful, because the coins seldom exceed 54 grains. Similar is the case with most of the hoards found in other parts of the country.

symbol, second constant symbol, third Class symbol, fourth Group symbol and fifth Variety symbol. They have similarly been referred to in the text. The illustrations are an eye-copy of the symbols observed clearly on the coins. The varieties available in the hoard have been described in detail in the following lines along with comparisons with those available in the Amaravati hoard.

Symbol combinations and their Classification

Series I

The coins in this Series are five in all with a thin fabric and broad flan. One of the coins is roundish made out of flattened silver globule and the other four are cut pieces. All of them are worn-out. The second permanent symbol i.e., the six-armed symbol, varies in design from each other. The third Class-symbol is exclusively animal in this Series.

Of the five coins, one has come from stratified deposit, whereas others were found in the hoard. They have been classified into four Classes with five Groups and five varieties.

1. (Fig. 11, 1)

One coin (no. 1) of this variety is available. This variety is known from several hoards found in different parts of the country including Lalganj, Kausambi, Hathuma, Mathura (all in U.P.) and Machhuatoli (in Bihar). Some coins in Amaravati hoard, Big Bhir mound hoard and a single coin from Raichur hoard, belonging to earlier period, were restruck with this variety. In the present collection it is altogether fresh.

Out of six marks on the reverse, only one, the creseent-mounted three-peaked hill, appears fresh and others are worn-out (Plate XLVI A, 1).

2. (Fig. 11, 2)

One coins (no. 2) belongs to this variety. It is thin and wider, but worn-out. It contains only four out of five symbols of the Class, with the third symbol,

obviously unicorn or rhinoceros facing right missing on account of which it is considered as a mint freak and, therefore, a rare piece.

The triangular *mandapas* in the second symbol are left blank. All the symbols are punched side by side along the periphery without overlap. The obverse carries, besides the four bold symbols, three smaller marks, which ought to have been affixed on the reverse. Among the marks on the reverse the crescent-mounted three-peaked hill symbol appears fresh in contrast to other worn-out marks (Plate XLVI A, 2).

It is a rare variety not found in any of the hoards reported from Uttar Pradesh. Three coins each have been reported from the hoards of Machhuatoli (Patna) and Ramna (Patna) in Eastern India.

3. (Fig. 11, 3)

One coin (no. 3) belongs to this variety. It is of thin fabric, wider flan and worn-out and has been made out of flattened globule. The symbols are fully and methodically punched along the periphery side by side. The triangular *mandapas* of the second symbol contain a taurine in each (Plate XLVI A, 3). Similar coin has been reported in the hoards of Lalganj (3 coins), Gorakhpur (4 coins), Allahabad (1), Kausambi (1), Hathuma (1), Mathura (3) (all in U.P.), Machhuatoli (Patna), (33) and Amaravati (A.P.) (68).

4. (Fig. 11, A)

One coin (A) of this variety is available from the mid-levels of Period II at Ganwaria, dated between 400 and 300 B.C. Of the marks on the reverse, some are indistinct. In the second symbol the *mandapas* are elliptical and blank.

Amongst the hoards in U.P., a single coin of this variety has been reported from Gorakhpur.

5. (Fig. 11, 4)

Of this variety only one coin (no. 4) is available in the hoard. Of medium fabric but worn-out, it has only two marks on the reverse. The second symbol has *damaru* in the elliptical *mandapas*, of which only one is visible over the flan. The fifth symbol appears only partially (Plate XLVI A, 4).

Machhuatoli (Patna) and Lucknow Museum hoards contain one coin each of this variety.

Series II

Coins of this group are comparatively of medium fabric. Six out of 33 coins under this series are flattened globules, while the rest are cut pieces. During the time of collection for the hoard, coins of this series appear to have been in larger circulation. The reverse marks are of numerous varieties, the maximum number being nine on some coins. A few varieties represent pieces in thin fabric also.

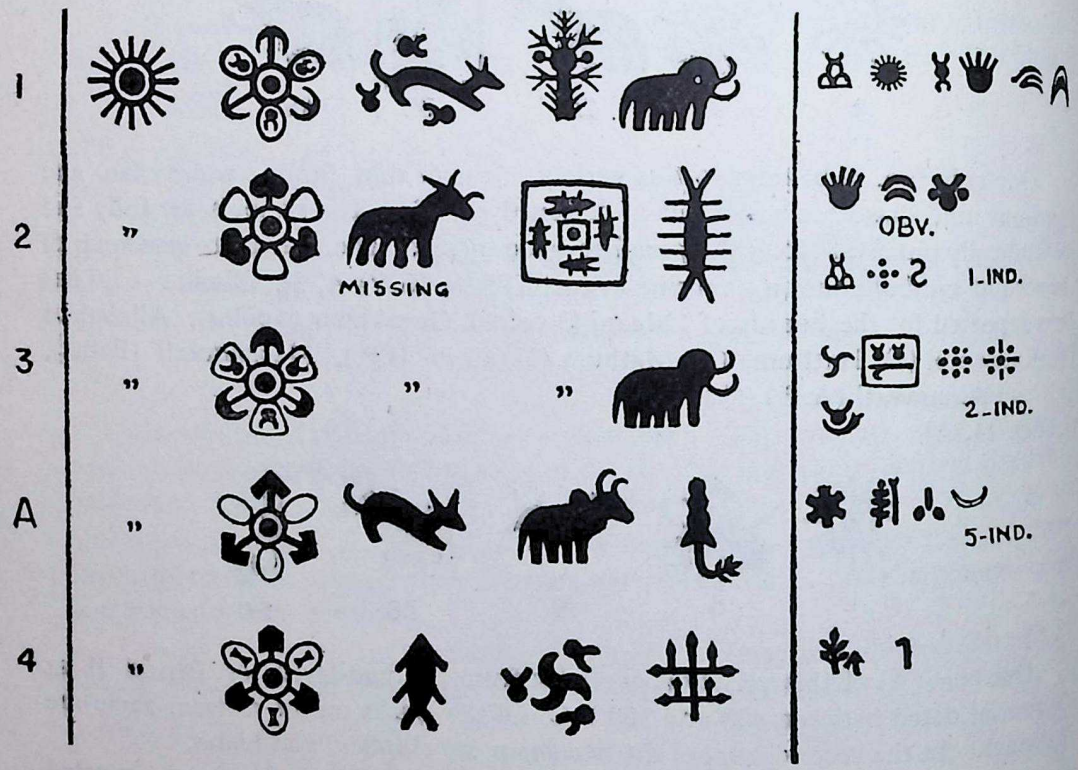
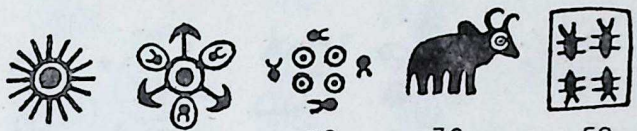


Fig. 11

The third symbol is largely a five-peaked hill with a standing dog or bull or a tree over it or a three-peaked hill in an arched frame. In all, five Classes with 8 Groups and 15 Varieties of symbol combination are found in this Series.

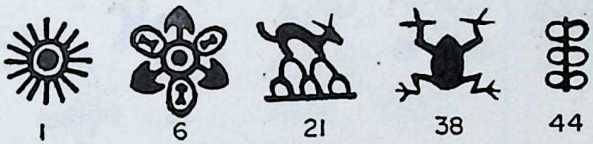
Coins

6. (Fig. 12, 5)



A single specimen (no. 5) of this variety is available in the collection. It is less worn-out and comparatively of a thin fabric. It is a rare variety with very few parallels. Mayurbhanj (Orissa) and Machhuatoli hoards in Eastern India have yielded one coin each of this variety. The devices appear in bold relief (Plate XLVI A, 5).

7. (Fig. 12, 6)



Of this variety, only one coin (no. 6) is available. It is relatively less worn-out and carries only two marks on the reverse. The fabric is medium. Unlike the coins of Amaravati hoard, wherein only one round arm of the second symbol contains *damaru*, in this case all the three arms contain *damaru*, which is fully visible in two arms and partially in the third arm. The fourth symbol is indistinct and visible only partly (Plate XLVI A, 6).

Coins of this variety occur in Lalganj hoard (1 coin), Mathura hoard (1 coin), Lucknow Museum Treasure Trove 28/1916 (1 coin), Machhuatoli hoard (7 coins), and Gorhoghat hoard (1 coin).

8. (Fig. 12, 7)

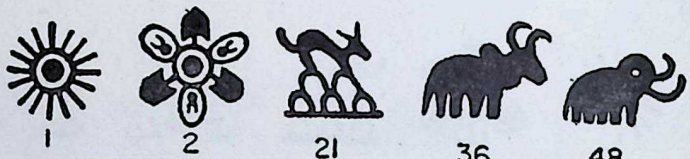
One coin (no. 7) belongs to this variety. It is flattened globule with two marks on the reverse. The second symbol is partially visible with only one round arm with a taurine, unlike Amaravati and other hoards, where the round arms of this symbol are empty. The identification of the fourth symbol is tentative, as the tip of the lower tail portion alone appears over the flan (Plate XLVI A, 7).

Lalganj, Kausambi, Gorakhpur hoards from U.P. and Machhuatoli and Ramna hoards from Patna contain this variety.

9. (Fig. 12, 8 and 9)

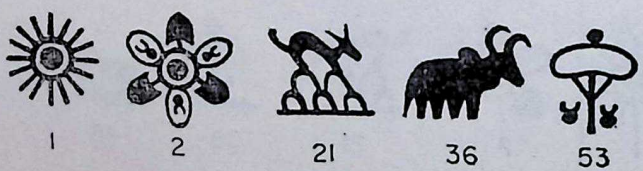
Two coins (nos. 8 & 9), a globule and a cutpiece, belong to this variety. Coin No. 8, relatively fresh looking, carries one reverse mark, while the other has three marks (Plate XLVI B, 8 and 9), Allahabad and Mathura hoards in U.P. and Chandraketugarh in West Bengal contain this variety.

10. (Fig. 12, 10 to 18)

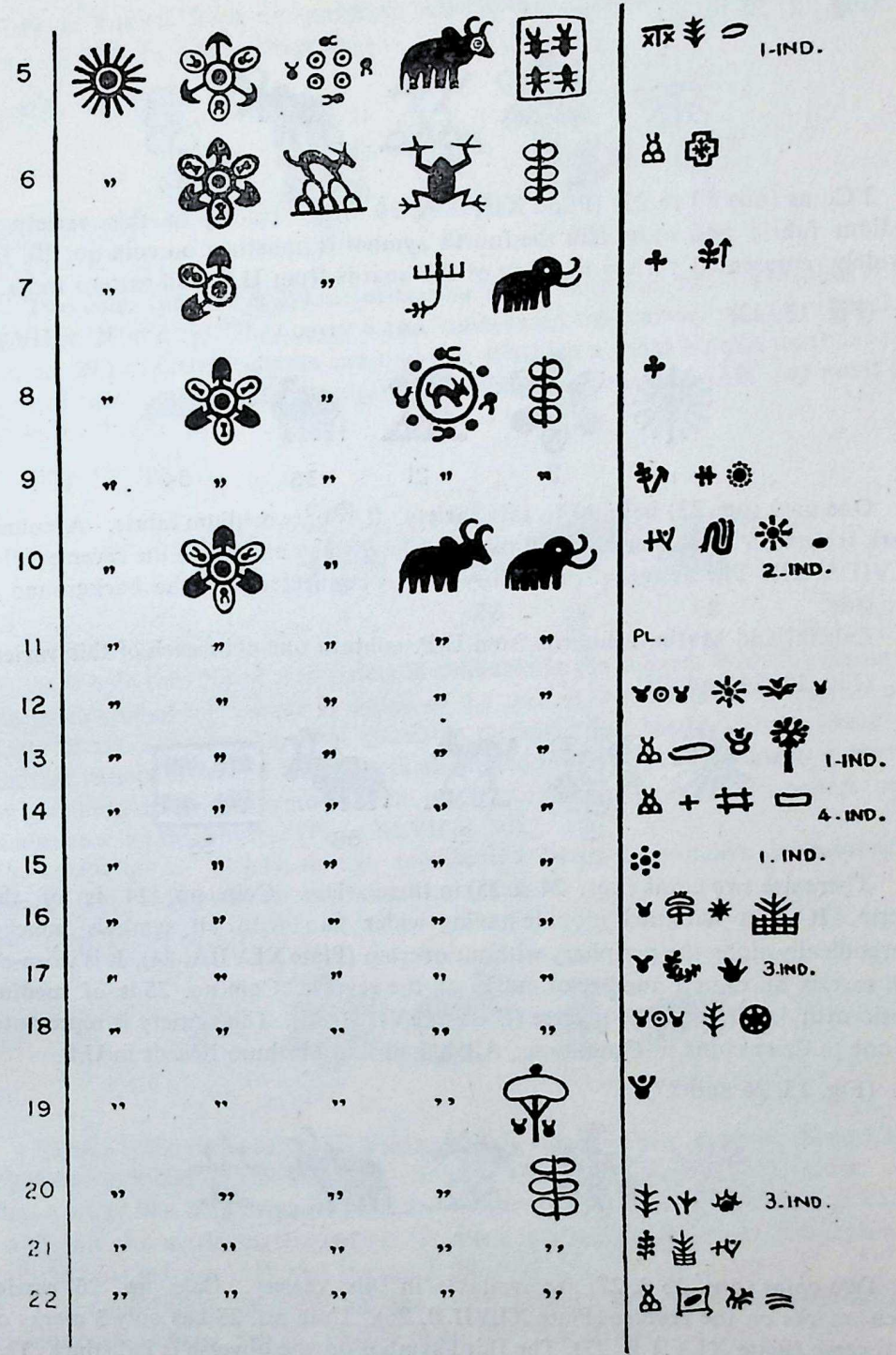


9 Coins (nos. 10-18) belong to this variety. Of them, seven carry 4 to 8 marks on the reverse, one is plain and the ninth has two marks (Plates XLVI B, 10 to 16 and XLVII A, 17 and 18). The fabric of this variety seems to range from thin to medium with wider flans indicating the period of transition and probable earlier position in the Series. The presumption, however, needs confirmation from the study of larger number of coins of this variety. In any case the wider circulation of this variety is indicated by the fact that it is reported from almost all the hoards in south India and most of the hoards in north India. As many as 299 coins of this variety have been reported in Amaravati hoard.

11. (Fig. 12, 19)



One coin (no. 19), belongs to this variety. Of thin fabric and wider flan, the coin has only one symbol on the reverse (Plate XLVII A, 19). Though scarcely represented by one or two coins, almost all the hoards of U.P. like Lalganj, Gorakhpur, Harha, Mathura, Lucknow Museum and Machhuatoli (Patna) contain this variety.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"
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1-IND.
4-IND.
1. IND.
3.IND.
3.IND.

Fig. 12

12. (Fig. 12, 20 to 22)

3 Coins (nos 20 to 22) (Plate XLVII A, 20 to 22) belong to this variety. Of medium fabric and wider flan the fourth symbol is indistinct on coin no. 20. It is a widely represented variety in many of the hoards from U.P. and eastern India.

13. (Fig. 13, 23)

One coin (no. 23) belongs to this variety. It is of a medium fabric. A counter mark is seen on the obverse which ought to have been affixed on the reverse (Plate XLVII A, 23). The design of the fifth symbol is connected with the background on one side.

Lalganj and Mathura hoards from U.P. eontain one coin each of this variety.

14. (Fig. 13, 24 and 25)

There are two coins (nos. 24 & 25) in this variety. Coin no. 24 is of thin fabric. It is a flattened globule having wider flan with all symbols punched methodically along the periphery without overlap (Plate XLVIIA, 24). It is worn-out and carries maximum number of marks on the reverse. Coin no. 25 is of medium fabric with 4 marks on the reverse (Plate XLVII B, 25). This variety is represented by one to three coins in Gorakhpur, Allahabad and Mathura hoards in U.P.

15. (Fig. 13, 26 and 27)

Two coins (nos. 26 & 27) are available in this variety. Coin no. 26 carried seven marks on the reverse (Plate XLVII B, 26). Coin no. 27 has only 3 marks on the reverse (Plate XLVII B, 27). The third symbol on the obverse is indistinct. This

variety is known from Gorakhpur, Allahabad, Kausambi, Harha and Mathura hoards in U.P. by one to three coins.

16. (Fig. 13, 28 and 29)

Two coins (nos. 28 & 29) are of this variety. Both are much worn-out (Plate XLVII B, 28 and 29). They carry 8 and 9 marks on the reverse. On the obverse of coin no. 29 two counter marks can be seen, of which a bold taurine mark is again repeated twice on the reverse. Lalganj and Mathura hoards in U.P. represent this variety by 2 coins each.

17. (Fig. 13, 30)

One coin (no. 30) of this variety is available in the hoard. With the change of the Class symbol the change in design of the second symbol is interesting to note. Trace of another second symbol partially unprinted are visible. It is likely that another variety of second symbol was attempted initially, but subsequently rectified by punching the proper symbol of the group-combination. A smaller counter mark is also seen on the obverse (Plate XLVII B, 30).

It is a known variety, though represented by small numbers in most of the hoards from U.P. and eastern India.

18. (Fig. 13, 31 to 33)

Three coins (nos. 31 to 33) belong to this variety. Coin numbers 32 and 33 are flattened globules (Plates XLVIIB, 31 and 32 and XLVIII A, 33). Coin no. 33 has a wider flan with symbols punched without overlap and appears almost fresh with only two marks on the reverse. This is a known variety, represented almost in all the hoards from U.P. and eastern India.

The hill below the bull in the third symbol is seen only marginally, the major portion being out of the flan in all the three cases.

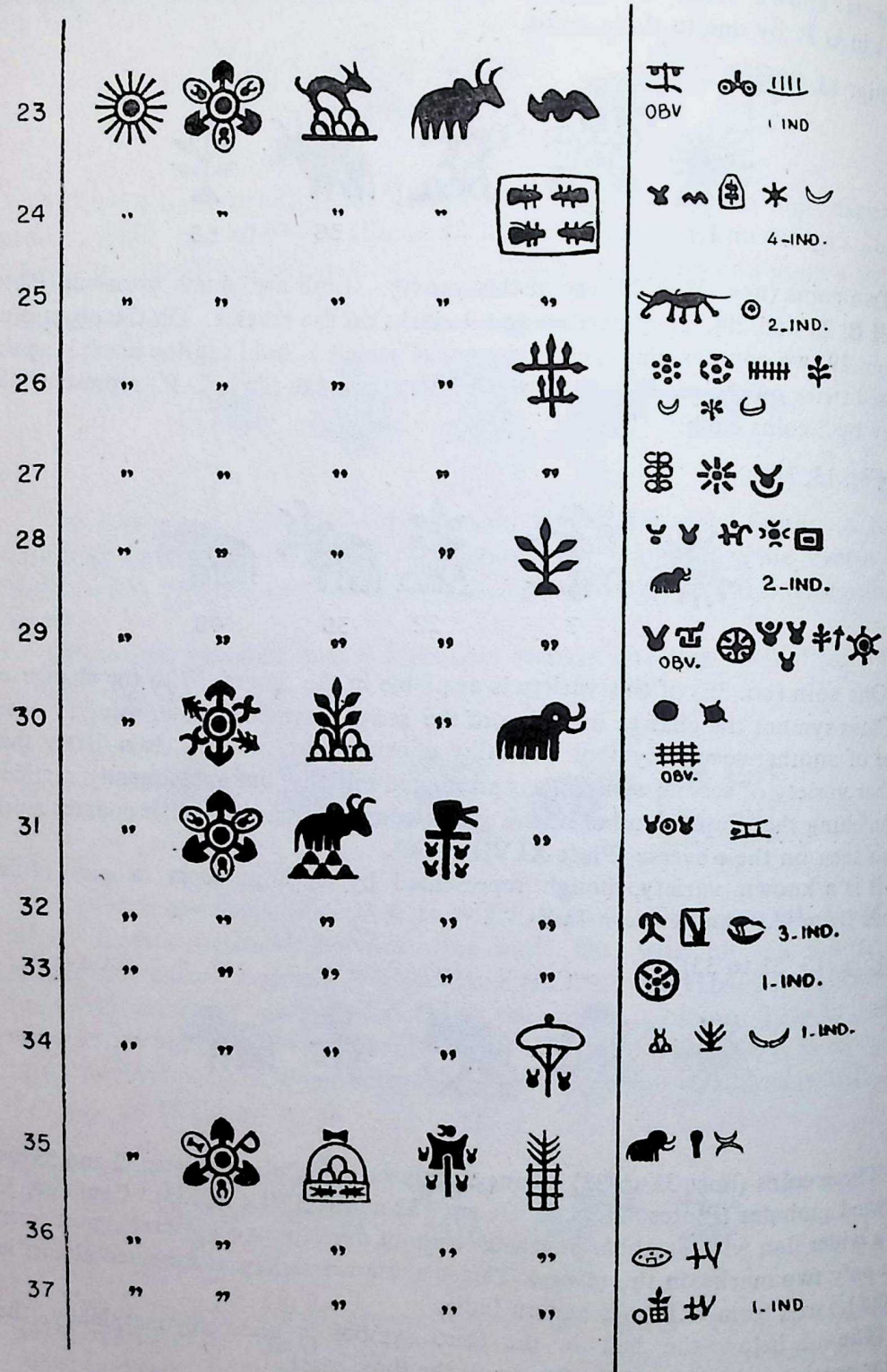

23
OBV
1 IND
24
4-IND.
25
2_IND.
26
27
28
2_IND.
29
OBV.
30
OBV.
31
32
3_IND.
33
1-IND.
34
1-IND.
35
36
37
1-IND

Fig. 13

Coins

19. (Fig. 13, 34)

One coin (no. 34) is of this variety. Of medium fabric, it carries four marks on the reverse, of which the crescent-mounted three-peaked hill mark is fresh looking (Plate XLVIII A, 34).

This seems to be a rare variety represented in a very few hoards like Mathura in U.P. Two coins only have been reported from eastern India.

20. (Fig. 13, 35 to 37)

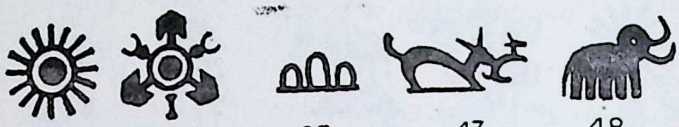
3 Coins (nos. 35 to 37) come under this variety, of which the last one is a flattened globule. The details of the second symbol are out of the flan in two cases, while in the last one *damaru* is seen in one of the visible round arms of the symbol (Plate XLVIII A, 35 to 37). In Uttar Pradesh, Lalganj, Gorakhpur, Kausambi, Mathura and Lucknow Museum hoards are having this variety in scanty numbers ranging upto 5.

Series III

In all, there are 30 coins in this series, including 3 from stratified deposits. Conspicuously all of them form distinctly a separate series by the thick nature of their fabric with short and dumpy shape and narrower flans. The flattened globules also have the same characteristics. In this Series the incuse of the symbols also are smaller than those on the earlier Series. It is interesting to note that the reverse marks on many of the coins of this Series are restricted and fresh looking, indicating that they were not very old at the time of hoarding. Crescent-mounted three-peaked hill, peacock-mounted five-peaked hill and caduceus symbols are the marks, which often occur on the reverse.

The Class symbol in this Series is a three-peaked hill, or a fruit bearing Tree in railing or a Hill in a square frame accompanied by other miscellancous objects. The second symbol too changes according to the Class symbol. In all 9 Classes with 9 Groups and 14 Varieties of symbol combinations have been observed in this Series.

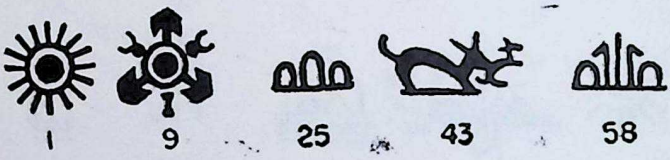
21. (Fig. 14, 38 to 40)



Three coins (nos. 38-40) of this variety have been found (Plate XLVIII A, 38 to 40). Coin no. 38 is a flattened globule, All the three are fresh-looking. Two of them are struck with crescent-mounted three-peaked hill as reverse mark only.

It is a known variety almost all over the country. Lalganj, Gorakhpur, Kausambi, Gokulvan and Mathura hoards in U.P. contain this variety.

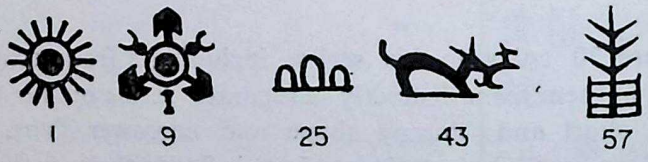
22. (Fig. 14, 41 to 44)



Four coins (nos. 41 to 44) belong to this variety. Coin no. 41 is a flattened globule and the rest are cut pieces (Plate XLVIII B, 41 to 44), The second symbol is indistinct on coin no. 41. The fourth symbol is absent on coin no. 43 with its place being occupied by an indistinct mark, which might be a mint freak.

It is a popular variety represented in many hoards in Uttar Pradesh in good numbers.

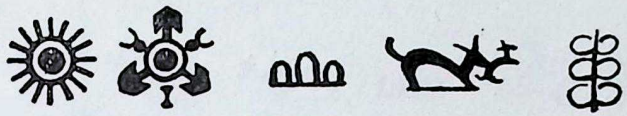
23. (Fig. 14, 45, 46 and B)



Two coins (nos. 45 and 46) are of this variety in the hoard, besides one coin (B) from the stratified deposit at Piprahwa dated to 200 B.C. (Plates XLVIII B, 45 and 46 and LA, B). The last coin is very much worn-out weighing only 2.3098 gms (36.67 grains). It is a flattened globule with patches of decuprification on both the sides concealing the clarity of the symbols. Over this, the fourth symbol is punched twice, one above the other. It is, therefore, a mint freak. The second symbol is indistinct. The reverse is plain with no marks. The fabric of the rest two pieces also appears to be of medium thickness with wider flans.

It is a known variety in the hoards of Uttar Pradesh.

24. (Fig. 14, 47)



There is a single coin (47) in this variety. The third arm of the second symbol which is to hold *damaru* has gone out of the flan. This is a mint freak with two Sun symbols punched over it. The fourth symbol is indistinct (Plate XLVIII B, 47). The reverse carries four marks which is the maximum in this Series. The loops of the fifth symbol do not touch each other as observed on some coins at Amaravati.

It is a known variety in the hoards from Uttar Pradesh.

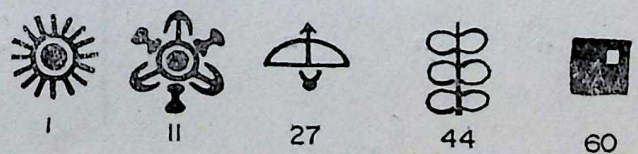
25. (Fig. 14, 48 and 49)

Two coins (nos 48 & 49) belong to this veriety. The details of the second symbol except the dumb bell in one of the arms are not available on any coin (Plate XLVIII B, 48 and XLIX A, 49). A counter mark is seen on the obverse of coin no. 48.

26. (Fig. 14, 50)

One coin (No.50) is of this variety. The fourth symbol has loops separated from each other. The coin appears to be fresh (Plate XLIX A, 50). The outline of the incuse of the fourth symbol in the dye is open on the side and as a result connected with the background. Distinctly visible in this coin, it is a common feature in many cases. It is comparatively of a medium fabric with wide flan hovering symbols punched all around the periphery.

27. (Fig. 14, 51)



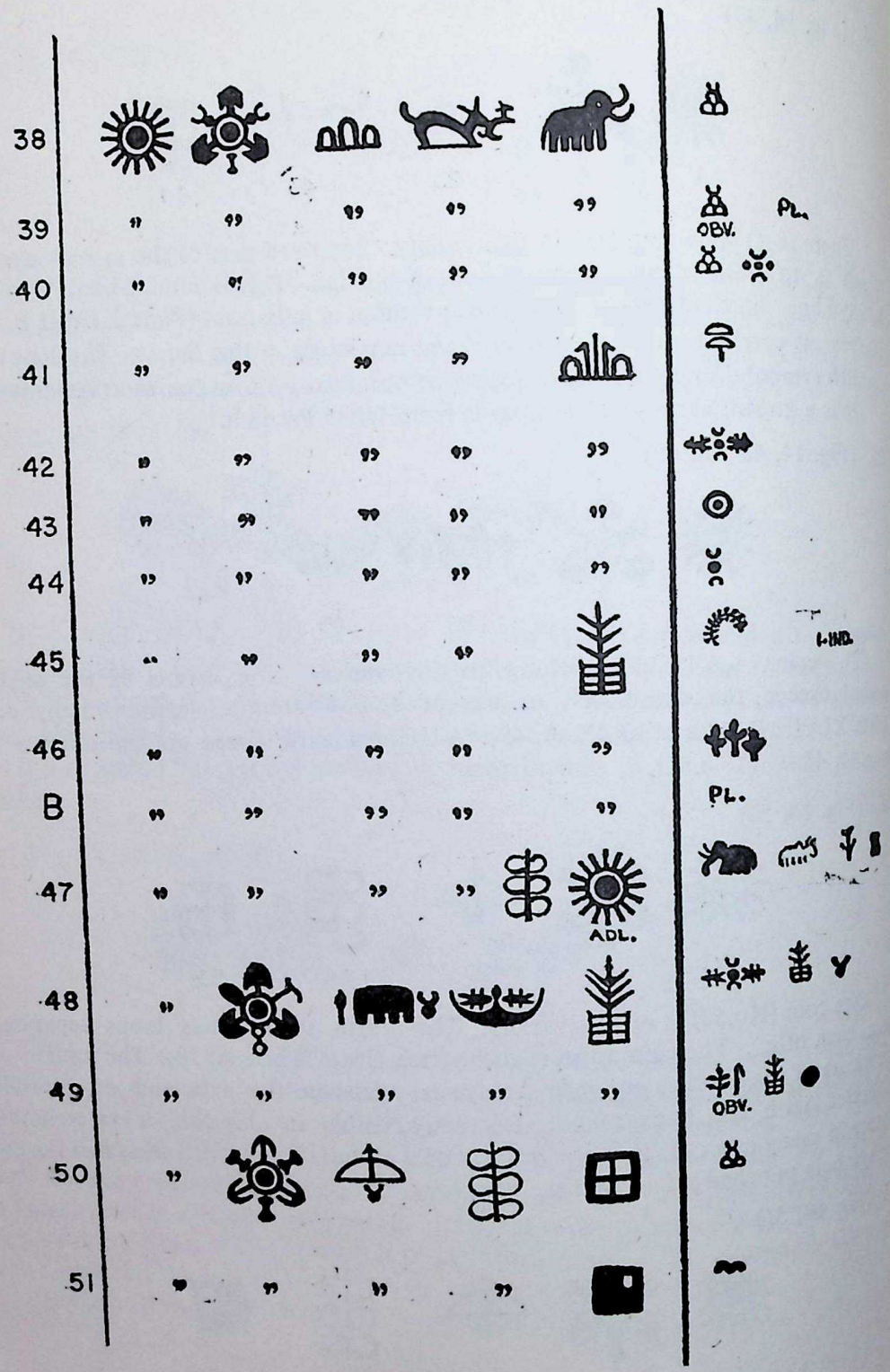


Fig. 14

Coins

This is a new variety of coins not reported earlier. There is only one coin (no. 51) of the variety in the hoard (Plate XLIX A, 51). The fifth symbol is not a square with four divisions, but a square with only one depressed quadrant. Only one *damaru* of the second symbol appears over the flan. The fourth symbol has circles separated from each other.

28. (Fig. 15, 52 to 59 and C)

In all there are nine coins (nos. 52-59 and C), including one (C) from the stratified deposit of Ganwaria dated to 200 B.C. (Plates XLIX A, 52 to 56, XLIX B, 57 to 59 and LA, C). The minor mark on the back of the animal in the fifth symbol in its varied forms has five other sub-varieties as seen in the Amaravati hoard. In the present case four coins depict the minor mark as shown above, whereas in the case of others it could not be observed, because of partial appearance over the flan. Hence, no sub-division in this variety is possible. Coins of this sub-variety were reported for the first time in the Amaravati hoard. The occurrence of such coins in the present collections is the second of its kind. However, the variety of the fifth symbol with other minor marks on the back of the animal has been widely reported from almost all the hoards of the country. Thus, it is clear that the variety had a wide distribution during the period. Of the nine coins three are flattened globules. All of them are in fresh condition, mostly with one mark on the reverse.

29. (Fig. 15, 60)

One coin (no. 60) belongs to this variety. The circles of the fourth symbol are detached from each other (Plate XLIX B, 60). This is a known variety reported from other hoards in Uttar Pradesh.

30. (Fig. 15, 61)

One coin (no. 61) is available in this variety. The third rounded arm of the second symbol is not available over the flan. The other two are fish and taurine (Plate XLIX 61). It is interesting to note that the mark on the reverse is similar to the fourth symbol on the obverse, though smaller in size. This variety differs from the Amaravati ones in the case of the second symbol. Kausambi, Gokulvan and Mathura hoards in Uttar Pradesh contain this variety.

31. (15, 62)

One coin (no. 62) is of this variety. The details of the second symbol except the *damaru* in one arm are not available (Plate XLIX B, 62).

It is a known variety in the hoards from Uttar Pradesh.

32. (Fig. 15, 63)

One coin (no. 63) belongs to this variety. The second symbol is not traceable raising a doubt about its presence at all over the flan. The flan is too small to accommodate the symbols in full. The fourth symbol is overlapping the Sun symbol (Plate XLIX B, 63).

It is a rare variety represented in a few hoards, Gokulvan being one among them.

33. (Fig. 15, 64)

One coin (no. 64) is of this variety. The second symbol with the details in its arms is not clear (Plate XLIX B, 64). It is rare variety not known in the hoards from Uttar Pradesh.

34. (Fig. 15, D)

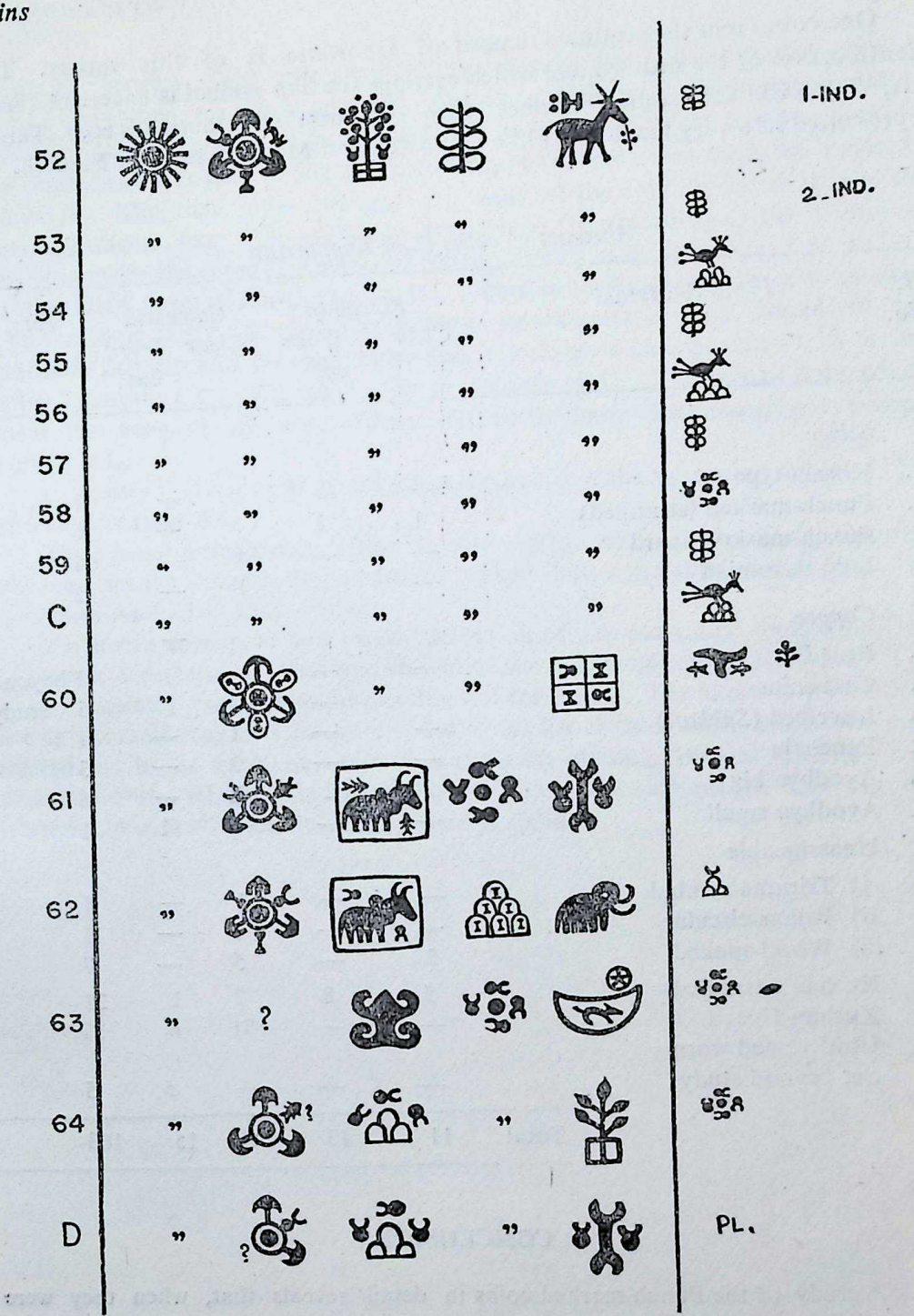


Fig. 15

One coin from the stratified deposit of Ganwaria is of this variety. The identification of the fifth symbol which everlaps the Sun symbol is uncertain (Plate LA, D). Of the second symbol only one arm with taurine is seen. This is represented in a very few hoards like Gokulvan and Mathura in Uttar Pradesh.

Abstract of coins from Kapilavastu

Sl. No.	*Types & Metal*	*Piprahwa*		*Ganwaria*		*Total*	
		Clear	*Worn out*	*Clear*	*Worn out*		
	Silver						
1.	Kosala type	—	—	1	—	1	
2.	Punch-marked (stratified)	1	2	3	—	6	
3.	Punch-marked hoard	—	—	64	—	64	
4.	Indo Sassanian	—	—	1	—	1	
	Copper				—		
5.	Bent Bar	—	—	—	1	1	beyond
6.	Cast coins	1	—	4	1	6	study
7.	Inscribed (*Sabhati*)	—	—	1	—	1	
8.	Panchala	—	—	3	—	3	
9.	Ayodhya big	2	2	2	—	6	
10.	Ayodhya small	—	—	—	1	1	
11.	Unassignable						
	i) Triratna symbol	—	—	1	—	1	
	ii) Pellets-circular	—	—	1	—	1	
	iii) Wheel-spoked	2	—	5	—	7	
12.	Kushan (stratified)	5	8	7	1	21	
13.	Kushan Hoard	—	—	31	6	37	
14.	Unidentified worn-out beyond study	—	—	—	5	5	
	Total	11	13	124	15	163	

CONCLUSION

A study of the Punch-marked coins in detail reveals that, when they were deposited in the hoard, coins of Series III were in use along with those of Series II. In addition, coins of Series I also appear to have been used, though in a very

restricted number. They were simply stray coins, gradually disappearing from the scene. They were very much worn-out. The coins of Series II followed the pattern of Series I to some extent, so far as the fabric is concerned. They happened to be the common currency, changing hands and regions widely along with the coins of Series III. The time lapse between the issue of the coins of Series III and the hoarding was not long. Though the coins of Series III, according to the comparative study with the coins of Amaravati hoard, should have been issued some time in the last quarter of fourth century B.C., there is hardly any evidence to confirm it on the basis of stratigraphy. The earliest punch-marked coin found in the stratified deposit and grouped under Series I can in no case be dated to a period earlier than the last quarter of the fourth century B.C. The earliest date which could be assigned to coins of Series III, on the basis of stratigraphy, is second century B.C.

It appears that the coins were kept in the hoard probably during the later half of second century B.C.

There is not a single coin, either in the hoard or from stratified deposits, which carries the crescent-mounted three peaked hill, generally believed to be the symbol of Asoka,[1] as Class symbol.

The hoard appears to be a private collection of an individual buried in the habitation area between larger and smaller structural complex at Ganwaria. The hoard indicates the prosperous condition of the people. The name of the ancient site of Ganwaria can now be easily added to the list of those sites, which are considered to be of great importance in the study of coins. Besides yielding a new variety in Series III, the coins from Ganwaria are very valuable in studying the relationship with other contemporary sites in India.

1. (i) Durga Prasad, Numismatic Supplement XLVII, pp. 61-62 (ii) Gupta, P.L., The Amaravati Hoard of Silver Punch-Marked Coins, p. 152

Details of the coins

Sl. No.	*Classification*	*Shape*	*Size in mm*	*Wt. in grams*	*Wt. in grains*	*Ralative Amaravati Classification No.*
1	2	3	4	5	6	7
1.	I-I	RC	20×14	3.3722	52.06	AM III-I-4
2.	I-II-1	RC	22×18	3.0037	46.37	AM III-I-5
3.	I-II-2	El	21×19	3.2154	49.63	AM III-II 6b
A.	I-III—	Sq.	16.5×16.5	3.2996	50.93	AM III-IV Al
4.	I-IV—	RC	17×14	3.1050	47.94	AM III-VIII I
5.	II-I—	RC	19×15	3.0029	46.67	AM IV-I A2
6.	II-II-A	RC	18×15	3.3088	51.07	AM IV-VIII A1
7.	II-II-B	R	19×17	3.3366	51.51	AM IV-VIII B1
8.	II-II-C—	R	18×16	3.2084	49.52	AM IV-VIII E2
9.	,, ,,	Sq	17×15	3.0002	46.31	,, ,,
10.	II-II-D-1	Sq	18×17	3.0175	46.61	AM IV-VIII F2
11.	,, ,,	RC	17×13	3.0144	46.54	AM IV-VIII F2
12.	,, ,,	Sq	16×16	3.0150	46.55	,, ,,
13.	,, ,,	RC	21×13	3.0261	46.72	,, ,,
14.	,, ,,	Sq	18×18	3.2020	49.43	,, ,,
15.	,, ,,	RC	18×15	3.2960	50.87	,, ,,
16.	,, ,,	Sq	17×16	3.2042	49.45	,, ,,
17.	,, ,,	RC	19×17	3.3768	52.14	,, ,,
18.	,, ,,	RC	18×16	3.1672	48.90	,, ,,
19.	II-II-D-2	Sq	19×18	3.2486	50.13	AM IV-VIII F3
20.	II-II-D-3	Sq	17×15	2.8758	44.40	AM IV-VIII F4
21.	,, ,,	RC	19×15	3.3174	51.20	,, ,,
22.	,, ,,	RC	19×14	3.0389	46.92	,, ,,
23.	II-II-D-4	RC	20×16	3.0354	46.86	AM IV-VIII F6
24.	II-II-D-5	El.	22×18	3.2398	50.00	AM IV-VIII F7
25.	,, ,,	RC	17×15	3.0354	46.85	,, ,,
26.	II-II-D-6	RC	20×15	3.0316	46.80	AM IV-VIII F8
27.	,, ,,	Sq	16×16	3.0276	46.75	,, ,,
28.	II-II-D-7	Sq	19×19	3.1868	49.18	AM IV-VIII F10
29.	,, ,,	RC	20×17	3.0345	46.85	,, ,,
30.	II-III—	Sq	18×16	3.0272	46.74	AM IV-IX A3
31.	II-IV-1	RC	20×15	3.3866	52.29	AM IV-X A2

1	2	3	4	5	6	7
32.	II-IV-1	El	19×16	3.2314	49.88	AM IV-X A2
33.	,, ,,	R	21×19	3.4016	52.52	,, ,,
34.	II-IV-2	RC	21×15	3.2726	50.50	AM IV-X-3
35.	II-V—	RC	20×14	3.0376	46.90	AM IV-XI-4
36.	,, ,,	RC	19×15	3.2100	49.55	,, ,,
37.	,, ,,	El	20×16	3.2544	50.22	,, ,,
38.	III-I-1	RC	17×15	3.0451	47.00	AM V-I-1
39.	,,	El	18×15	3.3384	51.54	,, ,,
40.	,, ,,	Sq	15×14	3.0422	46.79	,, ,,
41.	III-I-2	R	11 dia.	3.4356	53.02	AM V-I-2
42.	,,	RC	13×9	3.0432	46.97	,, ,,
43.	,,	RC	15×9	3.0300	46.78	,, ,,
44.	,,	RC	14×9	3.0362	48.88	,, ,,
45.	III-I-3	RC	19×15	3.0322	46.82	AM V-I-3
46.	,,	RC	18×14	3.1926	49.27	,, ,,
B.	,,	R	18 dia.	2.3098	35.67	,, ,,
47.	III-I-4	Sq	15×14	3.0291	46.77	AM V-I-6
48.	III-II—	RC	17×13	3.0674	47.35	AM V-II A1
49	,,	Sq.	16×16	3.0427	46.98	,, ,,
50.	III-III-1	RC	17×15	3.2248	49.78	AM V-IV A1
51.	III-III-2	Sq	15×14	3.0227	46.67	New
52.	III-IV-1	Sq.	14×13	3.0122	46.50	AM V-IV A1
53.	,,	RC	18×13	3.0240	46.69	,, ,,
54.	,,	RC	15×13	3.0129	46.51	,, ,,
55.	,,	El	16×13	3.3492	51.70	,, ,,
56.	,,	El	17×14	3.4940	53.94	,, ,,
57.	,,	El	17×15	3.0338	46.84	,, ,,
58.	,,	RC	14×12	3.0282	46.75	,, ,,
59.	,,	Sq	14×12	3.0191	46.64	,, ,,
C.	,,	Sq	12—11	2.7872	43 03	,, ,,
60.	III-IV-2	Sq	13×12	3.0321	46.81	AM V-IV B2
61.	III-V—	Sq	15×14	3.0299	46.78	AM V-V B2
62.	III-VI—	Sq	14×12	3.0435	46.99	AM V-VI-1
63.	III-VII—	Sq	13×13	3.0315	46.80	AM V-VIII-2
64.	III-VIII—	RC	15×12	3 0202	46 63	AM V-XIII-1
D.	III-IX—	RC	15×11	3.0024	46.35	AM V-XIII-2

Abstract of Classification of coins

Series	*Class Group Variety*	*Symbol group*	*No. of coins*	*Sl. No. of coins*	*Remarks*
1	2	3	4	5	6
I	I—	1,2,16,34,48	1	1	
	II-1	1,3,17,35,49	1	2	
	-2	1,4,17,35,48	1	3	
	III—	1,5,18,36,50	1	4	
	IV—	1,6,19,37,51	1	4	
II	I—	1,2,20,36,52	1	5	
	II A—	1,6,21,38,44	1	6	
	II B—	1,-,21,39,48	1	9	
	II C	1,6,21,40,44	2	8 & 9	
	II D-1	1,2,21,36,48	9	10 to 18	
	II D-2	1,2,21,36,53	1	19	
	II D-2	1,2,21,36,53	1	19	
	II D-3	1,2,21,36,44	3	20-22	
	II D-4	1,2,21,36,54	1	23	
	II D-5	1,2,21,36,56	2	24 & 25	
	II D-6	1.2,21,36,51	2	26 & 27	
	II D-7	1,2,21,36,56	2	28 & 29	
	III—	1,7,22.36,48	1	30	
	IV-1	1,2,23,41,48	3	31 to 33	
	IV-2	1,2,23,41,53	1	34	
	V—	1,8,24,42,57	3	35 to 37	
III	I-1	1,9,25,43,48	3	38 to 40	
	I-2	1,9,25,43,58	4	41 to 44	
	I-3	1,9,25,43,67	3	45, 46 & B	
	I-4	1,9,25,43,44	1	47	
	II—	1,10,26,45,57	2	48 & 49	
	III-1	1,11,27,44,58	1	50	
	III-2	1,11,27,44,64	1	51	
	IV-1	1,12,28,44,61	9	52-59 & C	
	IV-2	1,6,28,44,62	1	60	
	V—	1,13,29,46,63	1	61	
	VI—	1,14,30,47,48	1	62	
	VII	1,7,31,46,64	1	63	
	VIII	1,15,32,46,65	1	64	
	IX—	1,7,33,46,63	1	D	
Series I 4 cl.		4 Gr. 5 varieties		5 coins 1 to 4 & A	
Series II 5 cl.		8 Gr. 15 varieties		33 coins 5 to 37	
Series III 9 cl.		4 Gr. 14 varieties		30 coins 38 to 64, B, C & D	

Marks on the reverse of coins

Period & Variety	*No. of coins*	*PL*	*1*	*2*	*3*	*4*	*5*	*6*	*7*	*8*	*9*	*Marked on Obv.*
1	2	3	4	5	6	7	8	9	10	11	12	13
I I—	1		—	—	—	—	—	—	1	—	—	—	
II-1	1		—	—	—	—	—	—	—	1	—	—	
II-2	1		—	—	—	—	—	—	—	1	—	—	3
III—	1		—	—	—	—	—	—	—	—	1		
IV—	1		—	—	1	—	—	—	—	—	—	—	
			—	—	1	—	—	—	1	2	—	1	
II I—	1		—	—	—	—	1	—	—	—	—	—	
IIA-	1		—	—	1	—	—	—	—	—	—	—	
B-	1		—	—	1	—	—	—	—	—	—	—	
C-	2		—	1	—	1	—	—	—	—	—	—	
D-1	9		1	—	1	1	2	1	2	—	1	—	
D-2	1		—	1	—	—	—	—	—	—	—	—	
D-3	3		—	—	—	1	1	—	1	—	—	—	
D-4	1		—	—	—	—	1	—	—	—	—	—	1
D-5	2		—	—	—	—	1	—	—	—	—	1	
D-6	2		—	—	—	1	—	—	—	1	—	—	
D-7	2		—	—	—	—	—	—	—	—	2	—	1
III—	1		—	—	—	1	—	—	—	—	—	—	1
IV—1	3		—	—	2	—	—	—	1	—	—	—	
IV—2	1		—	—	—	—	1	—	—	—	—	—	
V—	3		—	—	1	2	—	—	—	—	—	—	
			1	2	6	7	7	1	4	1	3	1	
III I-1	3		—	2	1	—	—	—	—	—	—	—	1
-2	4		—	4	—	—	—	—	—	—	—	—	
-3	3		1	1	1	—	—	—	—	—	—	—	
-4	1		—	—	—	—	1	—	—	—	—	—	
II—	2		—	—	—	2	—	—	—	—	—	—	1
III-1	1		—	1	—	—	—	—	—	—	—	—	

1	2	3	4	5	6	7	8	9	10	11	12	13
III-2	1	—	1	—	—	—	—	—	—	—	—	1
IV-1	9	—	7	1	1	—	—	—	—	—	—	
-2	1	—	—	1	—	—	—	—	—	—	—	
V—	1	—	1	—	—	—	—	—	—	—	—	
VI—	1	—	1	—	—	—	—	—	—	—	—	
VII—	1	—	—	1	—	—	—	—	—	—	—	
VIII—	1	—	1	—	—	—	—	—	—	—	—	
IX–	1	1	—	—	—	—	—	—	—	—	—	
		2	19	5	3	1	—	—	—	—	—	

Series	*No. of coins*	*No. of reverse marks* 0	1	2	3	4	5	6	7	8	9	*Marked on Obv.*
I	5	—	—	1	—	—	—	1	2	—	1	1 with 3 marks
II	33	1	2	6	7	7	1	4	1	3	1	2 with 1 mark
III	30	2	19	5	3	1	—	—	—	—	—	1 with 2 marks 2 with 1 mark
	68	3	21	12	10	8	1	5	3	3	2	

Weight of the coins in different Series

Series & classification			No. of coins	Weight in grains											
				36	44	45	46	47	48	49	50	51	52	53	54
1.	I	I—	1											1	
2.		II-1	1					1							
3.		II-2	1								1				
4.		III—	1									1			
5.		IV—	1						1						
		Series-I	5					1	1		1	1		1	
6.	II	I—	1					1							
7.		II-A	1										1		
8.		II-B	1										1		
9.		II-C	2					1			1				
10.		II-D 1	9					4		1	2	1		1	
11.		II-D 2	1									1			
12.		II-D 3	3			1		1					1		
13.		II-D 4	1					1							
14.		II-D 5	2					1			1				
15.		II-D 6	2					2							
16.		II-D 7	2					1			1				
17.		III—	1					1							
18.		IV-1	3								1			2	
19.		IV-2	1									1			
20.		V—	3					1			1	1			
		Series II	33			1		14		1	7	4	3	3	
21.	III	I-1	3					2					1		
22.		I-2	4					2		1					1
23.		I-3	3		1			1			1				
24.		I-4	1					1							
25.		II—	2					1	1						
26.		III-1	1								1				
27.		III-2	1					1							
28.		IV-1	9		1			6					1		1
29.		IV-2	1					1							
30.		V—	1					1							
31.		VI—	1					1							
32.		VII—	1					1							
33.		VIII	1					1							
34.		IX—	1					1							
		Series III	30	1	1			20	1	1	2		2		2

SELECTED EARLY COINS FOM PIPRAHWA-GANWARIA

Apart from the silver punch-marked coins of Kosala type and Imperial series and a single piece of Indo-Sassanian silver coin the excavations have yielded quite a good number of copper coins from the stratified deposits. The coins can be classified into the following series.

1. Cast copper coins
2. Inscribed coin of 'Sabhatisa (Subhuti ?)
3. Panchala coins
4. Ayodhya coins
5. Unassignable coins
6. Kushana coins (Plates XIII and XIV)

Numismatic evidence of diverse kinds from a single site with a wide time-bracket speaks about the flourishing conditon of the small Himalayan township of the Sakyas. It was an important centre of pilgrimage having contacts with the rest of the country for a considerably long time.

In the following pages, barring the Kushana coins, which have been dealt with separately, selected coins from the rest of the series as mentioned above have been described.

Cast copper coins (Plate LB, 1 to 5)

Of the seven coins discovered, only five clear cast copper coins are described here, four from the site of Ganwaria and one from Piprahwa. They are mentioned below in order of the site, registration number, layer, metal shape, measurements and weight.

S. No. 1. GNW; No. 1523; (5); copper; squarish; 1.3. cm; wt. 3.0380 gms (47 gr.).

S. No. 2. GNW; No. 1259; pit sealed by (5): copper; squarish; 1.3 cm; wt. 3.0661 gms. (47.03 gr.).

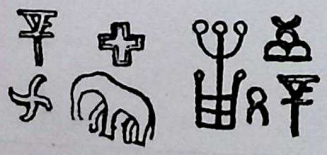
S. No. 3. PPW; No. 21; (2); copper; square; 1.4 cm; wt. 3.5262 gms (54.5 gr.).

S. No. 4. GNW; No. 2052; (10); copper; squarish; 1.5.×1.3 cm; wt. 2.0948 gms (32.03 gr.).

S. No. 5. GNW; No. 97; surface; copper; squarish; 1.5×1.4 cm; wt. 2.0362 gms (31.5 gr.).

On the basis of the combination of the symbols, the above-mentioned coins can be classified into two groups as described hereunder:-

Group I (S. No. 1 and 2 above).



obv. rev.

Coins

Obverse

A triangle-headed standard (*Indra-yashti*) and a hollow cross (*vedi*) to its right in the top row followed by *svastika* below the standard, and an elephant with hanging trunk walking to left below the cross in the lower second row.

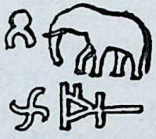
Reverse

A three-branched tree in railing to the left, a three-peaked hill surmounted by a crescent to the right top, followed by a triangle-headed standrad at its bottom and a Taurine (*nandipada*) with its two-forked arms turned down and depicted between the tree and standard.

Group II : In this group there are two varieties, according to the arrangement of the devices on the obverse.

Obverse (*Variety A*)

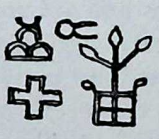
An elephant with hanging trunk walking to left depicted to the right on the top row, and a taurine with its forked arms turned down placed to the left in front of the elephant, a *svastika* below the taurine and a triangle-headed standard placed horizontally below the elephant in the bottow row.



Reverse

Three-branched tree in railing to the right, a crescent-mounted three-peaked hill to left top and below this a hollow cross to the left bottom. A taurine is placed side-wise with its arms turned to right between the peaked-hill and the leaves of tree in railing.

In Variety B the order is changed as given below:-



Obverse (*Variety B*)

An Elephant with hanging trunk walking to left, depicted to the right bottom with a triangle-headed standard placed vertically to the left in front of the animal, and the *svastika* and taurine with its forked arms turned down, placed side by side on the right top above the elephant.

The order of the devices on the reverse is similar in both the varieties A & B.

Variety A in this group is a known one corresponding with variety K mentioned by Allan in his catalogue.[1]

The interesting point of difference between the two groups is that the triangle-headed standrad is repeated on both the sides in the first group, while in the second group it is the taurine symbol that occurs on both the sides. The hollow Cross is shifted from the obverse to the reverse in place of tringle-headed standard, which finds its place on the obverse only.

But for coin no. 4, which is slightly worn-out, other coins are in a fairly good condition and the symbols can be identified clearly. Coin no. 4 belongs to Variety B of Group II. The form of the coins makes it evident that they were cast in moulds. The surplus metal in the shape of a lug at some places on the periphery with a clear line of demarcation can be observed in the thickness of the coins.

The weight of the coins ranges between 2.0362 gms and 3.5262 gms (31.5 gr. to 54.5 gr.) indicating their probable standrad weight as 57 gms, which is equivalent to the standrad weight of a *Karshapana* of 32 *rattis*.

Coins 1, 2 and 4 have been recovered from levels dated between the last quarter of fourth centuny to third centuny B.C., while coin no. 3 comes from later levels. Coin no. 5 is a surface find. In this connection it must be pointed out that the site yielded several Punch-marked silver coins in association with these cast coins.

Cast coins of this type have been reported from a large number of ancient sites in north India. The southernmost limit of their provenance so far known is Vidisa region in Madhya Pradesh[2] extending upto Vidarbha, where such coins have been reported from Pauni.[3]

Though these uninscribed cast coins cannot be assigned to a particular dynasty, as observed by Allan, they are usually reported from the sites which yielded Punch-marked silver coins and are probably of the same period.[4]

Similar coins from excavation at various ancient sites also show that they were current during NBP and post-NBP periods down to the Kushan age.[5]

Gupta is of the opinion that these coins were in circulation from third century B.C. to third century A.D. and in all likelihood were not manufactured after the first century B.C.[6]

1. John Allan, Catalogue of Indian Coins in British Museum, p. 89, Pl. XI-XII.
2. D.R. Bhandarkar, ASIAR 1913-14, pp. 213, 221, 224, Pl. LXIV, 24 to 26
3. A.M. Shastri, JNSI XXXIII (1971), pp. 112-114, Pl. IV-3
4. John Allan, JNSI LXXIV
5. Altekar and Misra, Excavations at Kumrahar, p. 86, S. No. 1, p. 94, S. No. 24
6. P.L. Gupta, Coins, p. 18.

Coins

While Rama Prasad Chanda attributed such coins, found in excavations at Sarnath, to the Sunga period,[1] similar coins from Bulandibagh excavations were assigned by Durga Prasad to Mauryan period.[2] Durga Prasad felt that since the crescentsurmounted three-peaked hill symbol and the hollow cross appear on certain objects, decidedly belonging to Mauryan period, the coins with the symbols must be of the Mauryan times.

Inscribed coin of Sabhati (Plate LB, 6)

S. No. 6; GNW; 1181; (4) copper; circular; 1.8 cm; wt. 3.5162 gms (54.25 gr.)

This is a die-struck coin very much worn-out. Brass appears to be much more in the metal content of the coin on account of its yellowish look.

Obverse

But for a crescent-shaped symbol in the middle it is worn-out; below the crescent there is a four-lettered legend SA BHA TI SA written horizontally in Brahmi characters of second century B.C.

Reverse

Blurred but traces of a device which looks like an elephant trunk hanging, walking to left is faintly visible.

Although it is very much worn-out, the pressure of the die imprinted the legend and the device deeply, and as such they are clear.

The legend is sharp with clear-cut linear and elongated verticals in *Sa Bha* and *Ta*. In the absence of any parallel the coin cannot be assigned to any known king. While describing two copper coins from Mathura region, Cunningham read the legends as *Rajna Balabhutisa* and assigned a date of second century B.C. to them.[3] Though the above coins are typologically different from the coin of Ganwaria, the close similarity of the legends on both is tempting enough to read the legend on the present coin as *Subhutisa*. Though the characters *Sa* and *Bha* in the legend are very clear, 'u' is absent.

The Macedonian writers give a long list of aristocratic and republican states with which the Greeks under Alexander came in contact. Among them, a Sabhuti state situated near the Kathian territory comprising the region east of Ravi (Hyderaotes) including the districts of Lahore and Amritsar,[4] finds a mention. There is no basis, however, to establish any relationship between the present coin

1. A.S.I.A.R. 1927-28, p. 96
2. JASS Numismatic supplement No. XL (1937), p. 63
3. A. Cunningham, Coins of Ancient India, p. 87, Pl. VIII, 8 & 9
4. S.K. Chakravarti, Tribal coins of North India, Numismatic Supplement Vol. II, (Reprint) pp. 31 ff and p. 32 fn

and the state of Sabhuti. The name of the issuer of this coin, therefore, continues to remain unknown.

Panchala coins

Three Panchala coins, all of copper, were found during the course of excavations. They are as follows:-

S. No. 7. GNW; 745; (1); circular; dia. 1.8 cm; wt. 5.4028 gms (83.5 gr.).
S. No. 8. GNW; 622; (1); circular; dia. 1.8 cm. wt. 5.9856 gms (77 gr.) (Plate LB, 7)
S. No. 9. GNW; 2085; (1); circular; dia 1.8 cm. wt. 4.300 gms (67.25 gr.)

The coins were struck with a die containing three Panchala symbols in a square incuse. Conventionalised forms of tree in railing, *srivatsa* and *nandipada* are the three symbols.

Obverse

The three typical Panchala symbols are found struck in a square incuse. A legend in Brahmi appears partially on the coin. It may be *Suya*.

Reverse

In all cases the symbols or devices are completely obliterated.

The coins are a known type of the Panchala series and the probable legend of *Suya* on one coin might be taken to refer to Suryamitra of the Panchala rulers as the issuer of the coin.

In the absence of any legend on the other two coins, it is not possible to attribute them to any ruler.

Coin No. 8 appears to have been made of debased copper with more of brass in the metal content.

Coins of the Panchala rulers have been reported as far as Basti (U.P.) in the east.[1]

Ayodhya Coins

In all seven coins of the Ayodhya rulers have been recovered from the excavations, of which three are from Ganwaria and four from Piprahwa. They are as follows:-

S. No. 10. GNW; 1361; (6); roundish: dia 1.9 cm, wt. 6.3982 gms (98.75 gr.).
S. No. 11. GNW; 1382; (2); oval; 2×1.8 cm; wt. 4.5644 gms (70.45 gr.) (Plate LB, 8)
S. No. 12. PPW; 35; (2); roundish, dia 1.8 cm; wt. 4.9606 gms (76.5 gr.)
S. No. 13. PPW; 13; (2); round; dia 18 cm; wt. 4.9562 gms (76.5 gr). (Plate LB, 9).

The fifth and sixth coins are completely worn-out without any trace of devices. Another miniature coin of the series is also very much worn-out. Hence, the

1. CHI, Vol. II, p. 106

Coins

details of these coins have not been furnished. They all belong to a single type, which is described below.

Obverse

Humped bull standing to left facing a standard, which is indistinct in three cases. In one case a faint legend (*SA*) *gna ma* (*ta*) appears below the feet of the animal. In other cases the last two letters *Ma ta* are distinct.

Reverse

Peacock to right in front of a palm tree. Below, a wavy line. These devices are seen in case of two coins only, while the symbols on the rest are completely defaced.

The die struck coins mentioned above are evidently the issues of the Mitra rulers of Ayodhya, who ruled in the first and second centuries A.D.[1] Amongst the rulers of Ayodhya, Ayumitra, Satyamitra, Devamitra, Vijayamitra are the four known rulers whose coins depict the bull and peacock-devices. Since the legend on the coins from Kapilavastu are too faint, it is not possible to determine the king who issued them, They have, therefore, been simply classified under the series of Ayodhya coins on the basis of the types.

The bird on the reverse of these coins has been identified by Cunningham[2] and Smith[3] as a cock while Allan[4] felt that it was a Swan (*hamsa*). On the basis of his identification Smith classified the coins as "Cock and Bull" series. A clear picture of peacock does appear on the coins of the present series, but there is no cock.

The heavy line below the palm tree and peacock may as well represent a river rather than a serpent. Bajpai identified the river as Sarayu.[5]

Unassignable Coins

There are eight coins which can be grouped into three types, but they cannot be assigned to any known ruler and region in the absence of any legend over them. But for one coin, the variety of all other coins is altogether new and cannot be compared with any coin published so far.

Type I

S. No. 14; GNW; 1904; copper; square; 1.8 cm; wt. 3.1608 gms. (48.75 gr.)
(Plate LIA, 1)

1. V.A. Smith, Catalogue of the Coins in Indian Museum, Calcutta, Vol. I (Oxford 1906), p. 145
2. A. Cunningham, CAI, pp. 93. 94, pl. IX 12-17
3. V.A. Smith, *op. cit.*, pl. XIX, 17-19
4. J. Allan, *op. cit.*, Introduction p. 89
5. K.D. Bajpai, Indian Numismatic Studies, p. 96

Obverse

Indistinct but for the blurred-out line, which appears to be of a humped-bull to right facing a standard.

Reverse

In the centre of the flan there is a *triratna* symbol within a 'U' curved crescent terminated on the other side with widened ends. Four blunt pellets, one in each corner, appear within the square incuse.

A coin in Indian Museum published by Smith[2] and described under unassignable coins in miscellaneous variety seems to be a close parallel to the present coin.

While observing the devices Smith appears to have mistaken the blurred *triratna* symbol as a three-peaked hill and studied the coin in a topsy-turvy manner, with the result the 'U' shaped curve appeared as an arch covering the so-called arched hill. From the devices which appear clearly over the present coin, it is certain that the so-called three-arched hill is a *triratna* symbol accommodated within a 'U' shaped crescent.

The reverse of the coin published by Smith, which is in fact the obverse, shows a humped bull standing to right facing a tringle-headed standard in the front within a railing. This does not seem to be the tree with a bird on it pecking the bull as described by Smith. Though the details of the devices over the obverse of the present coin are worn-out, their outline indicates similarity to those on the coin of Smith.

Allan has classified another coin of similar type from British Museum[1] under uncertain coins. He observed three-peaked crescent-mounted hill symbol in four corners on the reverse. The symbols on the present coin, however, are so much obliterated that pellets only can be seen.

Thus, it is not possible to assign the coin to any known ruler and region. A coin of this type is not known so far.

Devices, almost similar with minor variations, however, appear on the coins issued by Kumuda Sena of Ayodhya.[2] Though the conclusion might be hazardous on account of the meagre evidence, the coin having been issued by any of the rulers of Ayodhya prior to Kumuda Sena needs serious investigation.

Type II

S. No. 15. GNW; 1524; copper; circular; dia 1.4 cm; wt. 0.0557 gm (0.035 gr.)
Fig. XLXII

1. V. A. Smith, *op. cit.*, p. 201, pl. XXIII, 2
2. Allan, *op. cit.*, p. 285, S. No. 45, Pl. XLVI, 7

Coins

Obverse

A meandering line divides the flan into two, each half containing three pellets in a row.

Reverse (Blurred)[1]

The coin is a very thin piece. Since the above devices have not been noticed on any other coin, it is not possible to assign it to any ruler or region (Plate LIA,2).

Type III

In all seven coins of this variety, as descibed below, have been found.

S. No. 16. PPW; 8; (2); circular; dia 1.1 cm; wt. 1.0090 gms (15.5 gr.) (Plate LIA, 3).
S. No. 17. PPW; 22; surface; roundish; 9×1.0 cm; 0.7132 gm (11 gr.).
S. No. 18. GNW; 880; (2); rectangular; 1.4×1.0 cm; 2.0429 gms (31.5 gr.)
S. No. 19. PPW; 8; (2); circular; dia. 1.1 cm; wt. 1.0090 gms (15.5 gr.) (Plate LIA, 3).
S. No. 17. PPW; 22; surface; roundish; 9×1.0 cm; 0.7132 gm (11 gr.)
S. No. 18. GNW; (2); rectangular; 1.4×10 cm; 2.0429 gms (31.5 gr.)
S. No. 19. GNW; 153; (3); circular; dia 1.1 cm; 1.0154 gms (17 gr.) (Plate LIA, 4)
S. No. 20. GNW; 1690; (1); circular; dia 1.2 cm; wt. 1.0959 gms (17 gr.) (Plate LIA, 5).
S. No. 21. GNW; 1924; (5); rectangular; 0.9×1.0 cm; wt. 1.0040 gms (15.5 gr.) (Plate LIA, 6)
S. No. 22; GNW; 926; (1); rectangular: 0.9×0.7 (Plate LIA, 7)

Obverse

A four-spoked wheel prominently depicted.

Reverse (blank)

Thcse are miniature coins in copper, prepared both by casting and die striking techniques. Coins manufactured by the former method have a lug of extra metal at one or two places along the periphery. It was formed during the process of making.

Two rectangular pieces in the collection (S. No. 21 & 22) attest to the process of die-striking.

A four-spoked wheel on the coins of some of the Magha rulers of Kosambi appear as a subsidiary symbol over the back of the primary symbol bull. Though the possibility is far-fetched, the present coins might, therefore, be the issues of the Maghas in lower denomination with their subsidiary symbol.

1. Smith, *op. cit.*, p, 150 pl. XIX, 15 & 16.

Similar coins, as many as thirty-seven, have been reported from the excavations at Tilaurakot in the Nepalese Tarai. Though the four-spoked wheel symbol is found on earlier coins as well, exclusive use of this device on a coin is hitherto unknown and not reported from any other site. It was, therefore, presumed by the excavator that coins of this type were the local issues of the ancient Tilaurakot region when it was an independent state. The excavator has, however, not assigned any date to them. According to a rough analysis of the provenance, the coins can be placed in the third-second century B.C.

KUSHAN COINS

The number of the Kushan coins from Kapilavastu complex as a whole is next only to Punch-marked coins. In all, the excavations yielded fifty-eight Kushan coins, of which forty-five were found at Ganwaria, the main township, and thirteen at Piprahwa, the monastic complex. Out of the forty-five coins from Ganwaria, thirty-seven were in a hoard. All the Kushan coins were made of copper. In the collection of fifty-eight coins, fifteen were completely worn-out. They could be as signed to Kushana kings only on the basis of their types and heavy weight, Amongst the remaining 43 coins, which are in semi-worn- out state, four are of Wima Kadphises, twenty-four of Kanishka and fifteen of Huvishka. The weight of the coins is identical to other published coins, and varies from 13 gms (201-50 gr.) to 15 gms (232 gr.) in the case of the coins of Wima Kadphises, 14.086 gms (217 grs.) to 17.385 gms (263 gr.) in the case of Kanishka; and 9.0216 gms (139 gr.) to 14.098 gms (217 gr.) in the case of Huvishka. It is felt that the variations in weight are owing to the carelessness on the part of the mint authority with due allowance to wear and tear in circulation.[1] Taking into consideration the variations in weight, the coins can be broadly grouped into two denominations of the Kushan times viz. *panas* and *ardha-panas* weighing about 16 gms and 8 gms respectively.

Coins of Wima Kadphises

The details of the four coins of Wima Kadphises are as follows:-

No. 1. PPW; 117; (6); circular, wt. 15.0396 gm (232 gr.)(Plate LIB, 1)

Obverse

Bearded figure standing to left, wearing a diadem and helmet, offering into an altar with right hand, the left hand resting on the hip. To his left is a trident battle axe combined and to right a club kept vertically.

Reverse

Two armed Siva standing, facing, holding a long shaft with a trident or a

1, A Cunningham, Coins of Medieaval India, p. 49.

spear in the raised right hand, the left hand resting over the hump of the bull at the back, on which he is leaning and a taurine to right. Other details, if any, are not visible. This is a known type of coin of Wima Kadphises who is depicted invariably as Siva on his coins on the reverse. He was probably converted to the Saiva faith as indicated by his title 'Mahisvara' on gold coins.

The other three coins also belong to this type.

No. 2. GNW; 846; (2), circular; 13.0582 gms (208.50 gr.) (Plate LIB, 2)

No. 3. GNW; 124; (1); circular; 14.0756 gms (201.72 gr.).

No. 4, PPW; 20; (1); circular; 14.0210 gms (217.50 gr.).

Coins of Kanishka (Plate LIB, 3 to 8)

Of the 24 coins of Kanishka, 20 are from the hoard, one from the site of Piprahwa, and 3 from Ganwaria. The last four are from stratified deposits.

So far as the minting technique is concerned dummies or coin blanks were crudely made into irregular round form in general with a thick section. The coin devices were die-struck on both the sides as evident from the edges developing cracks. The devices having passed out of the flan are also not clear in some cases. In majority of the cases, however, the devices appear only partially on account of light printing.

With a variation in the deity the well known type of the copper coins of Kanishka i.e., "The king at altar and the deity" is represented by six types in the collection from Kapilavastu. As already stated, almost all the coins are in a worn-out condition. Hence, it is not possible to make out the details of the devices clearly, both on the obverse and on the reverse. With a few prominent features as a basis the coins can, however, be classified beyond doubt. In certain cases although the traces of the legend in Greek characters are visible on the obverse of the coins, the subtle distinction could not be possible whether the legend represents the Greek "Basileous Basilcon Kanishon" (BACIAEQC BACIAEWN KANHPKOY) or the Persian "She Kaneshki" (SPAO KANHKPKI), which are the two varieties of legend generally found on the copper coins of Kanishka. An effort has been made to spell out the legend on the obverse and the name of the deity on the reverse in all these cases where they could be made out. In other cases the deity has been identified and classified accordingly on the basis of other characteristics of the coin.

MAO TYPE (MAO Persian Moon God)

1. GNW (Ganwaria); 922 (Registration no.); roundish (shape) dia 2.6 cm; wt. 14.0498 gms (216.75 grs.) (PL XIII-3)

Obverse

Traces of standing king at altar.

Reverse

Standing deity to left, much obliterated.

One hand of the deity is extended in a pointing manner and the other rests at the hip near the sword. The legend at the back in faded Greek characters appears to be MAO.

2. GNW; 1924; (5); roundish; dia. 2.5 cm; wt. 14.0134 gms (216.15 grs.).

AOPO Type (*AOPO-Five God*).

3. GNW; 347; (1); round; dia. 2.4 cm, wt. 14.0150 gms (216.25 grs) (Plate LIB, 4)

Obverse

Standing king to left, upper portion flaked off, wearing long heavy coat, trousers, heavy boots and holding a spear in the left hand.

Reverse

Deity standing to left, holding an indistinct object in the right hand; left hand resting on the hip: legend to the right in Greek characters appears to be AOPO.

4. PPW: 176; (5); round; dia. 2 cms. wt. 16.0186 gms (247.25 grs).

Obverse

Standing king to left, upper portion out of flan, offering with the stretched right hand into an altar, wearing long overcoat, trousers and heavy boots. A linear border is seen in the lower portion.

Reverse

Standing deity to left with the right hand streched and left resting on the hip. A linear border on the right.

5. GNW; coin No. 3 of the hoard; round; dia; 2.5 cms. wt. 15.0843 gms (232.75 grs.) (Plate LIB, 5).

Obverse

Standing king to left offering into an altar with the stretched right hand, the lifted left hand holding an indistinct object probably spear, wearing long coat and trousers.

Reverse

Standing deity with stretched right hand and left hand on hip. Legend in Greek characters AOPO to the right. Incuse of the die over the flan is seen to the right.

6. GNW; Coin no. 5 of the hoard; round; dia, 2.6 cm; wt. 14.156 gms (216.25 grs) (Plate LIB, 6).

Obverse

Standing king offering into an altar. Legend in Greek characters.

Reverse

Standing deity to left, holding an indistinct object in the right hand, and left hand on hip; Kadphises symbol to left.

The above coin evidently belongs to the Class II copper coins of Kanishka over which the Persian legend in Greek characters is seen. Seven more coins of this Athshe (AOPO) type were found in the hoard.

7. GNW; coin no.1 of the hoard; roundish; dia. 2.5 cm; wt. 16.213 gms (247.25 grs.).

8. GNW; coin no. 2 of the hoard; roundish; dia. 2.7 cm; wt. 15.0670 gms (232.50 grs.).

9. GNW; coin no. 4 of the hoard; roundish; dia. 2.4 cm; wt. 160269 gms (247.25 grs.).

10. GNW; coin no. 6 of the hoard; roundish; dia. 2.5 cm; wt. 160032 gms (247.00 grs.).

11. GNW; coin no. 7 of the hoard; roundish; dia. 2.5 cm; wt. 15.0726 gms (232.50 grs.).

12. GNW; coin no. 8 of the hoard; roundish; dia. 2.5 cm; wt. 14.0866 gms (217.25 grs.).

13. GNW; coin no. 9 of the hoard; roundish; dia. 2.3 cm; wt. 15.0863 gms (232.75 grs.).

OADO Type (OADO-Mercury)

14. GNW: coin no, 13 of the hoard; roundish; dia. 2.6 cm; wt. 15.0929 gms (233 grs) (Plate LI B, 7).

Obverse

Bearded king standing to left, holding a spear in the left hand and offering into the altar by the right hand, wears a long over-coat, trousers and heavy boots. Legend in round in Greek characters obliterated (.....) PKI on the left; and faded letters which appear to be (KOPANO) on the right.

Reverse

Male bearded figure running to left, head rayed, holding up expanded dress with both hands Kadphises symbol to left. Legend: OADO in Greek characters to right.

This coin is evidently bearing the Persian legend in Greek characters on the obverse. All other details are obliterated.

Another coin (15 below) is also having the traces of a similar legend on the obverse.

Other coins of the same type

15. GNW; coin no. 10 of the hoard; roundish; dia; 2.6 cm; wt. 16.0126 gms (247 grs,) (Plate LI B, 8).

16. GNW; coin no. 11 of the hoard; roundish; dia. 2.6 cm; wt. 16.0314 gms (247.37 grs.).
17. GNW; coin no. 12 of thc hoard; roundish; dia. 2.6 cm. wt. 15.0966 gms (233 grs.).
18. GNW; coin no. 14 of the hoard; roundish; dia. 2.5 cm; wt. 16.0125 gms (247.12 grs.).

NANA Type (*NANA-Venus*)

19. GNW; coin no. 20 of the hoard: roundish; dia: 2.5 cm; wt. 16.0035 gms (247.0 grs) (Plate LIIA, 9).

Obverse

King standing to left offering into the altar, wearing long over-coat and trousers and holding a spear in left hand.
Legend: Traces only, not clear.

Reverse

Draped goddess, standing to right, nimbate, legend in Greek characters (NA) to the left. Kadphises symbol to right.

OKPO Type (*OKSHO-Siva*)

In all, five coins of this type have been found. All of them are from the hoard. Two are in a little better state of preservation, while the rest three are very much worn-out.
20. GNW; coin no. 15 of the hoard; roundish; dia. 2.6 cm; wt. 15.0907 gms (247.12 grs) (Plate LII A, 10).

Obverse

Standing king to left offering into the altar. Being worn-out, only the traces of the device can be made out.

Reverse

A four-handed Siva standing in front within a linear circular border, partially visible on the top of the flan, nimbate, holding a drum in upper left hand, and a trident with a long shaft in the upper right hand. Attributes in the lower two hands cannot be made out. The lower part of the flan is worn-out.
Legend : to the right in Greek character OKP (—).
Evidently this coin belongs to Oksho type.
21. GNW; coin no. 17 of the hoard; roundish; dia. 2.5 cm; wt. 16.0760 gms (247.12 grs.) (Plate LII A, 11)

Obverse

King standing to left and offering into the altar. Other details are worn-out.

Reverse

Four-handed Siva, standing facing, holding in the lower left hand an indistinct object supposed to be an antelope, Kadphises symbol to left. Other details are worn-out.

22. GNW; coin no. 16 of the hoard; roundish; dia. 2.3 cm; wt. 17.0096 gms (247.12 grs).
23. GNW; coin no. 18 of the hoard; round; dia. 2.6 cm; wt. 14.0394 gms (216.65 grs).
24. GNW; coin no. 19 of the hoard; roundish; dia. 2.4 cm; wt. 17.0385 gms (263 00 grs.)

Coins of Huvishka (Plate LII A, 12 to 16)

Unlike the copper coins of Kanishka in which the standing king before altar appearing on the obverse is the only type, there are three varieties in the available 15 coins of Huvishka, representing the king on the obverse as (1) mounted on an elephant to right, (2) seated cross-legged in Indian fashion over a cushioned seat lifting his left hand up and keeping his right hand near his chest, and (3) king seated with his left leg cross-folded and right leg lifted up with the foot resting over the throne.

In all there are ten coins in class no. 1 (seven from the hoard and three occurring in the stratified deposits) four in class no. 2 (three from the hoard and one from the stratified deposits). There is a single coin from the hoard in class no. 3.

Again class no. 1 is represented by two varieties of coin as per the devices on the reverse. One of them is having the standing deity described as MAO by the legend to the right, and the other with the legend AOPO as the represented deity.

Variety No. 1, MAO Type

1. GNW; coin no. 21 of the hoard; roundish; dia. 2.3 cm; wt. 12.0749 gms (186.31 grs.) (Plate LII A, 12).

Obverse

Blurred figure of king mounted on elephant facing right.

Reverse

Standing deity to left, right hand stretched, left hand kept at the hip, crescent at the back of the head, beaded border encircling the reverse device, partially imprinted on the top portion of the flan. The deity wears a long coat.

Legend: on the right within the beaded border in Greek characters appears partially and can be read as M (AO). This coin is similar to coin illustrated in Pl. XX, 20 by Cunningham.

2. GNW; coin no. 26 of the hoard: roundish; dia. 2.4 cm; wt. 14.0446 gms (216.75 grs.) (Plate LII A, 13).

Obverse

King mounted on an elephant, facing right, holding a long spear in right hand. Other details cannot be made out.

Reverse

Two-armed standing deity, right hand extended, left hand with the sword at the hip, crescent at the back of head. Kadphises symbol to the left. Other details are obliterated.

3. GNW; coin no. 22 of the hoard; roundish; dia. 2.5 cm; wt. 14.0271 gms (216.50 grs.).
4. GNW; coin no. 15 of the hoard; roundish; dia. 2.5 cm; wt. 14.0985 gms (217.50 grs.).

Variety No. 2 AOPO Type

5. GNW; coin no. 24 of the hoard; roundish; dia. 2.6 cm; wt. 24.0372 gms 216.63 grs). (Plate LII A, 14).

Obverse

King mounted on elephant to right, holding probably a goad and not a long spear. Other details cannot be made out.

Reverse

Two-armed standing deity, right hand stretched and left hand at the hip, wearing a long coat.

Legend: to the right of the deity in Greek characters (—) OPO; Kadphises symbol to the left. This is similar to coin illustrated in PL XX, 88 by Cunningham.

6. GNW; coin no. 23 of the hoard; triangular with corners rounded; dia. 1.6 cm; wt. 24.0445 gms (216.75 grs).
7. GNW; coin no. 27 of the hoard; unsymmetrical roundish; wt. 23.589 gms (201.50 grs.).
8. PPW; (1); semi-elliptical; dia. 1.3 cm; wt. 9.0216 gms (139.25 grs.).

Since coin no. 8 is a thin piece weighing only 9.0216 gms. it can be an *ardhapana* of the ancient nomenclature as against the standard weight of 16 gms of the *panas*.

The devices on the reverse of the coin made a deep incuse when struck, indicating the probable method of minting the coins. The coin dummies were die-struck with the die of the reverse devices on the upper flan, keeping them on the anvil over which the devices of the obverse in negative form were incused, so that both the devices were imprinted simultaneously when the coin was struck.

9. GNW; 1047; irregular; dia. 2.5 cm; wt. 12.0872 gms (186.50 grs.)
10. GNW; 542; (1); roundish; dia. 2.5 cm; wt. 12.984 gms (186.75 grs.).

Class II, MIORO Type :

In class II of the present collection of the coins of Huvishka, while the king on the obverse is depicted as seated on cushions cross-legged in Indian fashion, the reverse depicts only one variety with the deity representing the Greek Sun-god, Mioro.

11. GNW; coin no. 28 of the hoard; roundish; dia. 2.7 cm; wt. 14.0048 gms (216.08 grs.) (Plate LII A, 15)

Obverse

The king seated over the cushions, cross-legged in Indian style, left hand lifted up and right hand kept over the chest. Other details cannot be made out.

Reverse

Two-armed standing deity to left, radiating, right stretched hand holding an object which looks like a pair of callipers, while the left hand grasps sword at the hip. His upper garment extends upto the knees. Kadphises symbol to the left and legend to the right in Greek characters MIOR (O) in a worn-out condition. A beaded border portially visible in the lower part of the flan encircles the devices.

12. GNW; coin no. 29 of the hoard; semi-elliptical; dia. 2.5 cm; wt. 214.0048 gms (216.08 grs.).

13. GNW; coin no. 30 of the hoard; irregular; dia. 2.4 cm; wt. 13.0414 gms (202 grs.).

14. PPW; 17; (2); elliptical; 2.4×2.2 cm; wt. 11.0287 gms (170 grs.).

Class III :

15. GNW; coin no. 31 of the hoard; roundish; dia. 2.4 cm; wt. 14.0009 gms (216 grs.) (Plate LII A. 16).

Obverse

King seated over a cushion, left leg crossed and right leg raised up with foot resting over the cushion. Other details are defaced.

Reverse

Two-armed standing deity, right hand stretched and left hand at the hip. Other details cannot be made out. The deity over this coin could not be identified.

The Hoard

Of the thirty-seven coins in the hoard, six coins are worn-out. Amongst the remaining thirty-one, Kanishka is represented on twenty coins in five types and Huvishka on eleven coins in four types. When the hoard was collected during the

period of Huvishka, the coins of Kanishka appear to have been in wide circulation along with those of Huvishka.

INDO-SASSANIAN COIN FROM GANWARIA

The earliest coin from the excavations at Kapilavastu is the cup-shaped Kosala type silver punch marked coin and the latest Indo-Sassanian silver coin of the Pratihara times of the late ninth century A.D.

The Indo-Sassanian coin in debased silver is a lone specimen. It is crudely designed with irregular roundish shape having 1.7 cm. dia., weighing 3.774 gms.

The devices over the coin are as followas:-

Obverse

Crudely designed human head to the right represented by a group of thick dots and a blunt curved line. A letter 'Sri' in Nagari character in front of the head.

Reverse

Crudely designed Sassanian fire-altar and other marks (Plate LII B)

On the basis of the similarity of the symbols on this coin with those on other Indo-Sassanian group of coins bearing the legend Sri Vigraha, the present coin could be attributed typologically to Sri Vigraha or Vigrahapala, who is considered to be a member of the Pratihara dynasty of Kanauj holding control of a large territory in northern India. According to inscriptions followed by their similarity in weight and symbols with the Sassanian proto-types,[1] coins of such type are known as *drammas*.

Coins of the same fabric but with different symbols like the bore-incarnation of Vishnu, *Adivaraha* accompanied by the legend *Srimadadivaraha* have been attributed to Pratihara king, Bhoja Deva I of Kanauj (c. 850-900 A.D.), who bore the title *Adivaraha*.

The present coin is almost similar to that of Sri Vigraha reported from Sarnath.[2]

1. A. Cunningham, Coins of Medieval India, p. 49.
2. Krishna Kumar, Some Indo-Sassanian Coins from Sarnath, JNSI, XXXV, pp. 241-245, Coin No, 7, Pl. XVI

9

A Head in Red Sandstone

A head of Indra in stone found at Piprahwa speaks of perfection achieved by the artists in producing art objects in the beginning of the Christian era. Executed in red sandstone each and every detail of the head has been brought out with a sound knowledge of proportions followed by a masterly skill in presentation. Like a king the tall cap-like crown over the head presents a majestic appearance. The crown, resting over a decorated strap-like band around the head, has been divided into vertical compartments with the help of thick bands. The central compartment is broad and embellished by long criss-cross oblique lines. It is flanked on either side with narrow compartments carrying leaf-like design in relief. The strap-like band around the head is also decorated in an indented pattern between two horizontal bands in relief A knot-like design can be observed in it in addition on either end of the face. Besides the third eye, the facial expression is full of all *lakshanas* (attributes) of a *mahapurusha* (great man). Half-closed eyes, indicative of absorption in meditation, symmetrical and well-proportioned nose, thick lips, blooming cheecks and long ears are all characteristic of a god. The third eye has been shown in a rather unsymmetrial manner. The maximum height of the head is 9.7 cms (Plate LIII A).

10

Terracotta Figurines

Terracotta figurines, being a cheap and simple media of expression and within the reach of poor and common man, can be considered to be of immense value in reconstructing the social, cultural, political and religious life of the contemporary people. Terracottas in a large quantity have been reported from many sites in north India e.g. Ahichchhatra, Basarh, Besnagar, Bhita, Ghosi, Kausambi, Mathura, Nagari, Pataliputra, Pawaya, Rajghat, Sankisa etc. No attempt has so far been made by the scholars to study them in proper perspective and make use of them in the manner they actually deserve. Paintings on wall as also sculpture from certain places have been studied by a limited number of scholars to reconstruct the cultural life of the times, but the day is yet to be seen when the terracottas will also receive the same attention. Any study of such a nature may not be possible in the case of those sites, which have yielded a restricted number of terracottas. At the same time the study of such sites, where a large number of terracottas have been brought to light, should not wait for a future data.

Besides being an addition to the long list, the name of the ancient site of Ganwaria, which happened to be the township of the Kapilavastu complex, occupies an outstanding position on account of the rich variety of terracottas in an appreciably large quantity. It should not be far from truth if the ancient site of Ganwaria is called a mine of terracottas on the basis of their number yielded by the recent excavations. The terracotta human figurines from Kapilavastu have been compared with those found at all the sites mentioned above keeping in view particularly the chronological horizon of various varieties.

Though the entire occupational deposit at Ganwaria has been divided into four cultural Periods, the earliest Period I datable between 800 and 600 B.C. is bereft of any terracotta figurine. The lowest levels of Period II, which has been assigned a date between 600 and 200 B.C., are also deprived of the privilege. But for an isolated example from the mid-level, the terracottas in this Period were encountered only in the upper levels dated to third-second centuries B.C. The number of terracottas multiplied several times in the succeeding two Periods III and IV, dated between the two centuries preceeding the Christian era and first to third centuries AD respectively.

In spite of the fact that the ancient site of Ganwaria yielded a very large

number of terracotta human figurines, the use of mould does not appear to have been popular enough. Hand-made figurines always occupied an upper hand. It has been a general belief amongst the scholars that hand-made figurines had always had an earlier beginning, when compared with those produced with the help of a mould. The common belief, however, does not find favour at Ganwaria, where it has been established beyond doubt that the practice of both making by hand and by moulds went hand in hand at one and the same time.

While classifying the terracotta human figurines from Ganwaria in various groups, both subject and the nature of the manufacturing have been taken into consideration. Once a subject was introduced in any Period, the same generally continued in subsequent Periods with a limited number of exceptions. A general practice amongst the scholars, so far, has been to assign a particular date to a particular type of terracotta on the basis of style only. There was hardly any consideration of the stratified levels to which the terracotta belonged. If the style of the terracotta could not be accommodated to the stratified levels, which yielded it, the same was placed within a wide time-bracket. In the study of the terracottas from Ganwaria, special care has been taken to spell out the date, which could be assigned to a particular piece, on the basis of the stratified levels. Along with it the date worked out at other sites, while undertaking a comparative study, has revealed that the dates arrived at on the basis of style only in several cases will have to be revised, in certain cases drastically.

Terracotta human figurines with tenon at the base, in one form or another, constituted to be maximum in number. *Dampatis* or terracotta figurines with erotic scenes are conspicuous by their absence. The faces are generally broad with the slit of the mouth quite prominent. Though mother and child figurines do occur in a considerable number, the breasts of the female figurines are not very prominent. The female figurines are usually having suspended ears with hole for the ornament. Bird-like pinched faces are familiar enough both in males and females. In the category of warriors, all males, occurring only in Period III, the cross belt and the necklace have been depicted conspicuously. Conical and fan-type head-dresses are common in both male and female figurines. A large number of terracotta figurines are having either a flat base or have been provided with a pedestal. In a restricted number of cases the breasts and the eyes are found to be applied.

As already pointed out, the number of terracotta human figurines was the lowest in Period II. Amongst them, the number of crudely hand-made miniature figurines happened to be the maximum. The next position in turn was occupied by the musicians and ornamented plaques. Richly decked, the ornamented plaques also include the specimens of mother holding child in hand. There are instances in which the child is seen touching the breast of his mother. Necklace, bangles, Kundalas or rings, girdle and anklets are some of the ornaments used by the ladies. Folds of garment are seen falling between the feet. The plaques are prepared with the help of a mould. Female figurines keeping one of their hands on the hip also find a place in the plaques in the later Period III. Amongst the moulded

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Terracotta Figurines

Terracotta figurines, being a cheap and simple media of expression and within the reach of poor and common man, can be considered to be of immense value in reconstructing the social, cultural, political and religious life of the contemporary people. Terracottas in a large quantity have been reported from many sites in north India e.g. Ahichchhatra, Basarh, Besnagar, Bhita, Ghosi, Kausambi, Mathura, Nagari, Pataliputra, Pawaya, Rajghat, Sankisa etc. No attempt has so far been made by the scholars to study them in proper perspective and make use of them in the manner they actually deserve. Paintings on wall as also sculpture from certain places have been studied by a limited number of scholars to reconstruct the cultural life of the times, but the day is yet to be seen when the terracottas will also receive the same attention. Any study of such a nature may not be possible in the case of those sites, which have yielded a restricted number of terracottas. At the same time the study of such sites, where a large number of terracottas have been brought to light, should not wait for a future data.

Besides being an addition to the long list, the name of the ancient site of Ganwaria, which happened to be the township of the Kapilavastu complex, occupies an outstanding position on account of the rich variety of terracottas in an appreciably large quantity. It should not be far from truth if the ancient site of Ganwaria is called a mine of terracottas on the basis of their number yielded by the recent excavations. The terracotta human figurines from Kapilavastu have been compared with those found at all the sites mentioned above keeping in view particularly the chronological horizon of various varieties.

Though the entire occupational deposit at Ganwaria has been divided into four cultural Periods, the earliest Period I datable between 800 and 600 B.C. is bereft of any terracotta figurine. The lowest levels of Period II, which has been assigned a date between 600 and 200 B.C., are also deprived of the privilege. But for an isolated example from the mid-level, the terracottas in this Period were encountered only in the upper levels dated to third-second centuries B.C. The number of terracottas multiplied several times in the succeeding two Periods III and IV, dated between the two centuries preceeding the Christian era and first to third centuries AD respectively.

In spite of the fact that the ancient site of Ganwaria yielded a very large

number of terracotta human figurines, the use of mould does not appear to have been popular enough. Hand-made figurines always occupied an upper hand. It has been a general belief amongst the scholars that hand-made figurines had always had an earlier beginning, when compared with those produced with the help of a mould. The common belief, however, does not find favour at Ganwaria, where it has been established beyond doubt that the practice of both making by hand and by moulds went hand in hand at one and the same time.

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heads, a single specimen from Period II representing a toilet scene deserves a special mention (Plate LV B). The lady is seen in the terracotta piece holding a mirror in her hand. All the details of the toilet scene have been carefully brought out with the help of lines in relief. The lady is seen in a reclining position. A distinct variation in the moulded heads was observed in Period III. The female figurines covered their head either with a veil or coiffure-like head-dress. In one case, the figure might be of a goddess on account of the halo round the head.

Besides keeping themselves busy in the routine affairs of daily life, the inhabitants during the times of Period II also took part in entertainments like music. The musicians were generally squattish male figures holding cymbals in their hands. The mouth and the eyes were applied around the pinched nose. A hilarious expression is presented by them. The hair was generally dressed up in a conical knot-like fashion above the head. This style was common both amongst males and females. Ears were generally suspended on account of the heavy ornament worn in them. In addition to ear-ornament, the ladies were fond of wearing necklaces, bangles, heavy girdles and anklets. Multiplication in the variety of musicians was followed by the art of dancing as an entertainment in Period III. Dancing was not confined to ladies only. They enjoyed dancing with males, as is evident from the male and female shown alternatiely with the hand of one into the other (Plate LXXI A). The figures in the dancing terracottas are dwarfish and their head-dresses are fan-shaped. With suspended ears the face is bird-like and the facial features are not distinctly marked, but for the slit mouth. There is an indented necklace round the neck. The fingers of the feet have been indicated by grooves. The figures have been shown on a pedestal.

With the multiplication of number of terracottas in Period III, many other new varieties were also introduced. There was an overall improvement in the finish of the terracottas. All the earlier types from Period II were repeated in this Period as well, with a little variation in number. Musicians, moulded heads and female torso with suspended ears occurred in a large number. With a single specimen in Period II, the number of crudely hand-made heads with a tenon at the base mounted several times (Plates LVIII and LIX). Generally, females were represented in terracottas of this variety, though male heads are not altogether absent. The female heads have normally a raised fan-shaped head-dress decorated in oblique slashes. The eyes have been indicated with the help of incision and relief. Sometimes the eyes have been shown with the help of grooves. The mouth finds an expression by a slit. Moulded plaques introduced for the first time in Period III were equally popular. Amongst the moulded plaques, the figures normally are of a female in standing position with a very limited number of male representation (Plate LXIV). Though the finish of the moulded heads (Plate LV B) is not of a high order, they happen to be an important variety of terracottas from Ganwaria. Ornaments like necklaces, bangles, and anklets do appear on the female figures, but they are not so richly decorated as those in the category of ornamented plaques.

The folds of garment can be seen falling between the feet.

A study of the terracottas from Period III reveals that the general condition of the people in those days was much more prosperous as compared to the times of Period II. Increase in the wants of man is undoubtedly a sign of prosperous days, but at the same time it is not free from undesirable developments. As a general rule, it is followed by instable conditions. The same is true of Period III, in which a large number of terracottas depicting warriors (Plates LXVIII B and LXIX A) have been found. Connected with the warriors are crowned heads. Both of them are conspicuously absent in Period II. It is interesting to note in this context that Period III yielded weapons like arrow-heads, spear-heads etc., which are clear indications of some political activity.

The face of the warriors, in general, is ram-like. They have been shown with simple instrument of offence like mace or *danda*. The dress of the figurines is invariably that of a soldier and as such they have been placed in the category of warriors. The eyes have been depicted normally with the help of grooves and pupil by holes. A loin cloth or girdle of two to three strands can be observed at the waist. Like a soldier, a garment of two strands appears falling from the left shoulder. Simple ornaments like necklace and ear-ring find a place on the figures. The mouth is slit and arms often stretched.

Hand-made flat female figurines constitute to be another important variety of terracotta, which made its appearance in Period III (Plate LXVII and LXVIII). Heads of almost all figures are damaged. The physical features or anatomical details have been scarcely presented by the craftsmen. Breasts, open mouth and nose were depicted in a limited number of cases. The facial expression is normally bird-like. Sometimes the hands are shown stretched and the feet drawn apart. Occurrence of flat female figurines without any detail, in a large number, is an indication of some type of ritual practice that was in existence at that time. With the rituals the inhabitants had also in their mind the idea of undesirable ferocious people expressed in the form of demons (Plate LXIX B). It is not unlikely that there was some mythology behind them. The demons present a ferocious countenance with protruded breasts and wide-open mouth. In one case, a small animal has been shown in the mouth as being swallowed. Holes in the ears for carrying ornaments have often been indicated. The hair has in some cases been worked up on the top in a crown-like fashion. The eyes have been shown by grooves and pupil by holes.

There was hardly any variation in the use of *yagyopavita* by a limited number of persons in Period III. Keeping of side-locks by the males was altogether a new practice in Period III (Plate LXXIII B). The side-locks are generally rounded. The nose and eyes of the figures with side-locks have been indicated by holes. A crown dccorated in a circular and indented manner can be observed on the head. The long ears carry a circular ornament.

In Period IV there was a complete transformation in the life pattern of the

people at Kapilavastu. The importance of Kapilavastu in ancient history of India is owing to its association with Lord Buddha, but the main township did not feel the impact of religious influence in its earlier days. Tha stupa over the corporeal relics of the Buddha, which the Sakyas of Kapilavastu received as one-eighth share, after his cremation at Kusinara, was erected a little away from the main town. This was in accordance with well-known tradition not to club the religious structures with the busy centre of the town, particularly because a calm and quiet atmosphere was essential for religious practices. Following the erection of the stupa, monasteries were also constructed closely to accommodate the monks, who desired to stay there for daily worship. Since Buddha was not in favour of image worship, the concentration of religious activity was confined to the premises of the stupa. The common inhabitants of the township were not very much affected by the religious practices.

In the first-second centuries A.D. there was a regeneration of the religion of Buddha under the patronage of Kushan kings, who took a bold step in deifying Buddha. Ever since their rule, image worship came into practice in the religion of Buddha. With the introduction of image worship by the Kushanas, the religious activity, in place of being confined to the precincts of the stupa, spread in other parts of the town complex as well. It gained a hold of great significance on the main township also, leading to the construction of several shrines. The terracotta figurines of Buddha in Period IV have been found mostly from the shrines. In one case at least, one of the residential rooms, just opposite the entrance of the smaller structural complex, was converted into a shrine, which yielded a unique and most impressive sitting figure of Buddha with the fingers of the left hand clenched into the right. It is a remarkable piece of art, not only on account of the great skill in workmanship, but also because of the posture (Plate LXXX). With a halo round the head, the Lord is shown sitting in a cross-legged position on a double lotus throne. Folds of the garment that fall from the left shoulder and cover the lower part of the body completely have been prominently depicted. The right shoulder and arm have been left bare. Long pierced ears, thick lips and a broad forehead, being the *lakshanas* (signs) of a *mahapurusha* (great man), have been displayed with dexterity. A beaded crown covers the head. The drooping eyes show that he is completely absorbed in deep meditation. An image of Buddha in such a *mudra* (attitude) is novel to the religion of Buddha.

While the shrines at Kapilavastu yielded a number of other Buddha figures, two heads deserve special attention. Both exhibit the mood of contemplation, the expression of one being more masculine than the other (Plate LXXVIII B and C). A layman can easily observe in the more masculine head the feelings of great strength and vigour, which can be gained from spiritual power only. Half-closed eyes indicate absolute absorption in meditation. The thick and slightly parted lips clearly express the enjoyment of eternal bliss. The head-dress is of the popular beaded variety displaying a masterly sense of proportion. A little more delicate, the other head, is of cruder workmanship, the beaded head-dress, half-closed eyes

as also the nose and the lips having been executed in a rather careless manner.

Buddhism no doubt had a strong hold on Kapilavastu. The followers were not fanatic and an atmosphere of religious harmony prevailed. This fact is revealed by a terracotta head with three eyes and another with hooded head-dresss, representing the sect of *Saivism* (Plate LXXXII A). The head is adorned with heavy *kundalas* (ear-rings) and a necklace of large beads. The wide-open eyes, bursting out of their lids in a terrifying manner, are an expression typical of the Hindu deity Siva, the Lord of destruction. The small open mouth is an additional contribution to the fearsome expression, while the head-dress has been ornamented in a curious leaf-like design. In addition to the above figure, there were a limited number of terracottas representing Jainism. A nude figure of a Jaina is interesting (Plate LXXXIC).

Since Kapilavastu was under the rule of the Kushanas, a foreign tribe, the terracottas could not escape extraneous influence. One of the most characteristic pieces embodying an alien concept is a head with a covering, which extends down both sides (Plate LXXVI B). With features very clearly of a man, the eyes and mouth of the head are wide open and the nose is long and pointed. The workmanship, when compared with other terracottas from the site in general, is of a poorer standard. The concept of kingship had also developed completely as indicated by the beautiful crowned heads displaying foreign characteristics (Plate LXXVI A).

When prince Siddhartha (as the Buddha was known before he achieved Enlightenment) renounced all the pleasures of life, he left the palace quietly in the dead of night on his favourite horse Kanthaka. Symbolising the event of the Great Departure, a terracotta horse was found at the main entrance of the larger structural complex. The horse, standing bridled and saddled, is ready to steal the march of the Great Departure (Plate LXXXVII C).

The age-old tradition of producing simple terracotta human figurines with a tenon at the base continued and a larger quantity of the same was produced. A similar variety of female figures with a stand base was also reported in a considerable number. With the introduction of religious discipline, probably the importance attached to the musicians was reduced to insignificance. Dancing figures in terracotta were no longer produced. Moulded plaques continued to have their hold, though the number was reduced.

Particular care was taken by the people to dress up the hair. In addition to old styles, a few new ones were also introduced. Arranging the hair on the top of the head in a conical shape continued, but it was not so popular as in the preceding Periods. Fan-shaped head-dress was quite popular. The other type of head-dresses introduced in this Period were arranging the hair on the two sides of the head, tying the hair at the back, hair arranged in a *jata mukuta* fashion, coil-type head-dress and hooded head-dress.

Application of *bindi* (auspicious mark) on the forehead was quite common. The ladies decorated themselves with the same type of ornaments like necklace, *kundalas* in the ear and bangle, the last being less popular. A *tiara*-lika ornament

on the forehead was introduced in this Period, besides a locket in the necklace. Like the preceding Periods, the upper garment falling from sides in an oblique fashion and lower garment falling between the feet continued to be in use. A new type of lower garment looking like a tunic was also used.

HUMAN FIGURINES

PERIOD II

Plate LIII B. Musicians

1. (1832). A crudely finished female figure with the two arms extended in the fashion of holding cymbals (?). The squattish feet are also kept apart presenting the appearance of a hilarious mood enjoying the music. The breasts are pointed. An applied collar-like necklace can be seen round the neck. The eyes are also applied. The mouth has been shown by a finger-like depression, which renders the nose pointed. The suspended ears (one missing) hold an ornament with a long perforation. The hair was probably dressed up into a conical broad knot above the head. Coarse red fabric. Date 3rd-2nd centuries B.C. Similar type has been reported from Kausambi, Ahichchhatra and Rajghat where the date assigned ranges between 1st century B.C. and 2nd century A.D.

2. (262). A squattish better-finished female figure with a dark red slip. The hands and feet of the figure are missing. The breasts are rounded. The ear is perforated for an ornament. A slit in a small circular raised platform indicates the mouth. The eyes have beee shown by applying pellet in oblique incision. The two nostrils have been depicted well with the help of a raised band in between. The edge of the eye-brows has been shown by close parallel incisions. The hair has been dressed into a conical knot on the top, which is broken. Date and provenance at other sites same as number 1.

3. (97). A crudely finished squattish male figure holding cymbals in his hands. The mouth and the eyes are applied around the pinched nose. The ears are suspended. The hair has been properly arranged in a conical knot above the head. The feet are missing. Coarse red. Date and provenance at other sites same as number 1.

Plate LIVB. Ornamented Plaques

1. (1425). A richly ornamented female figure prepared with the help of a mould. A dark red slip has been applied over the plaque. The lady wears a simple necklace round her neck. The two hands are folded in such a fashion as if touching the breasts. She is holding some flat circular object in her right hand. The wrist is decked with several bangles. The fold of the upper garment can be

seen falling between the breasts from the right side to the left. The lady is wearing a heavy girdle of three strands and decorated with roundels. The folds of the lower garment are seen falling between the feet. The left foot is bent and adorned by an anklet. Date 3rd-2nd century B.C. Ahichchhatra, Vaisali, Kausambi, Mathura, Rajghat and Tilaurakot are the other sites wherefrom such a type has been reported. The date at the above mentioned sites varies between 2nd century B.C. to 1st century A.D., the earliest at Rajghat and Tilaurakot and the latest at Ahichchhatra.

2. (2055). A beautiful specimen of mother and child produced with the help of a mould. The breasts of the lady are pendulous. The lady is holding the child on her left arm, the wrist of which is decked with a set of eight bangles. The child is seen touching the left breast of his mother by his left hand. Folds of upper garment can be seen in two strands falling from the left side to the right. The lady wears a heavy necklace decorated with roundels and triangular design. The child appears to have been tied with the mother with the help of a piece of cloth. The fingers of the lady are long and artistic as observed in the visible right hand. Date 3rd-2nd century B.C. Ahichchhatra, Kumrahar, Kausambi and Rajghat have also yielded similar type, but the dates assigned at those sites are too late ranging from 165 to 235 A.D. at Kausambi and 300 to 700 A.D. at Rajghat. The date at Ahichchhatra is between 550 and 650 A.D.

3. (1992). A richly decorated plaque of a female produced out of a mould. The hair of the lady has been dressed up over the head in the form of a cap or crown. A veil can be observed on both sides of the lady. She is wearing heavy ear ornaments. Her hands are resting on the hip. They are having bangles. She also wears a heavy girdle of three strands decorated by roundels. The fold of the upper garment is seen falling from the left shoulder. The lower garment appearing behind the feet is shown in a flowing fashion. Date 3rd-2nd century B.C. The other sites, which have yielded such a type are Ahichchhatra, Vaisali, Kausambi, Rajghat and Tilaurakot. There is not much variation in date. At Rajghat it has been placed in Maurya-Sunga times, whereas at Ahichchhatra between 100 B.C. and 100 A.D.

Plate LV A. Crudely Handmade Miniature Figures

1. (275). It is a thin miniature male figure without any proportion. The body between the chest and thigh has been unduly elongated. The whole body is leanig towards the right side. The details of the face have been shown by pinching. The hands are falling on the sides in a peculiar manner. The chest is slightly raised. The feet are squattish. The piece has been covered by a dark red slip. Date third-second century B.C. Similar type has been reported from Buxar, Pataliputra, Taxila, from Sunga to Gupta times.

2. (1903). A thin nude male figure. The private organ has been prominently shown in a peculiar fashion. It may be a Jaina figure. Date third-second century B.C.

3. (UR). A male figure slightly thicker with a covering of thick dark red slip. The figure has been shown in a squattish position. One of the hands is broken and the other stretched sideways. The feet are also broken. The face has been shown by pinching and eyes by small perforation. Date third-second century B.C.

4. (803). A head, probably of a female, with traces of a veil which can be seen in a ribbon round the hair. The hair appears to have been arranged at the back. The nose is prominent and the mouth slit. All the distinguishing features of the eyes have been shown by incisions. The figure is covered by a red slip. Date third-second century B.C.

5. (511). A black-slipped fragment of a figure, probably abdomen and a little portion of feet. There are no distinguishing features. Date third-second century B.C.

Plate LV B. Moulded Heads

1. (2019). After minute observation it can be said that the terracotta represents a toilet scene. A lady is preoccupied in her make-up holding a mirror in her hand. All details have been shown with the help of lines in relief. The lady is in a kneeling position. Date 4th-3rd century B.C.

Plate LVI A. Pedestal Figures

1. (767). A male figure with thick *yagyopavita* running from left shoulder to the right under the arm. The piece is covered by a thick red slip. A necklace decorated with round incisions can be seen round the neck of the figure. The mouth has been shown by a slit and nose by pinching. The eyes have been depicted by incisions. The ears are elongated. The hair, tied in a ribbon, has been shown by vertical incisions in a rectangular manner above the head. The fingers of the left hand have been shown in an unusual manner. Equally unusual are the eyes extending upto the ears. Date 3rd-2nd century B.C. A type almost similar has been reported from Ahichchhatra, where the date assigned is between 450 and 650 A.D.

Plate LVI B. Crudely Hand-made Figures with Unimpressive Face

1. (333). A male figure without head covered by a thick dark red slip. A *yagyopavita* of three strands is seen falling from the left shoulder. A loin cloth of two strands and a *langoti* can also be observed. The hands and feet are missing. Date 3rd-2nd century B.C.

Plate LVIII A. Crudely Handmade Heads with Tenon below

1. (1349). A crudely hand-made head with a decorated necklace round the neck. The ear ornament is also decorated. The mouth has been shown by a slit on a raised platform. The eyes have been indicated with the help of incisions. The hair tied in a ribbon is depicted by oblique incisions on a raised rectangular

platform above the head. Date 3rd-2nd century B.C. Similar type has been reported from Rajghat, assigned it to Gupta-post-Gupta times, Ghosi to Kushan times and Ahichchhatra between 450 and 750 A,D.

Plate LXI A. Female Torso with Suspended Ears

1. (1985). A female torso broken below the arms and covered by a red slip. The lady wears a heavy necklace decorated in a pattern of rectangular incisions in a vertical fashion. The suspended ears have been shown as wearing an ornament by means of circular holes. The face is heavy and not normal in appearance. The mouth shown by a slit is bent towards the left hand side as if teasing. The nose is pinched. The hair has been arranged in a conical knot above the head. Date 3rd-2nd century B.C. Such a type occurs at Pataliputra in Kushan levels and at Rajghat on the surface.

Plate LXI B. Female Figures on Stump

1. (1385). A headless female figure with pointed breasts. The lady is wearing a long decorated garland, which falls between the breasts. The garland is decorated by horizontal incisions. Date 3rd-2nd century B.C. Similar type has been reported from Ghosi assigned to Kushan times and Ahichchhatra between 650 and 750 A.D.

PERIOD III

Plate LIV A. Musicians

1. (183). A female figure with a pedestal base. The mouth and nose of the figure are pinched. The eye-brows and eyes have been crudely indicated with the help of grooves. A decorated ear ornament can be observed in the suspended ears. There is a broad applied necklace round the neck. The right hand is broken and the left slightly extended. The breasts are pointed. Date 1st century B.C.

2. (110). A female figure with a broad armlet on her right arm. The face, which has been rendered by pinching, resembles a goat. The hair has been arranged at the back in a rising rectangular fashion. The eyes and mouth have been indicated by grooves. A round ear-ornament has been shown with the help of a hole. The neck is adorned by a necklace of two strands carrying an intertwining design. The nipples have been shown by holes. The figure also wears a simple waist-band. The colour of the terracotta is blackish. Date beginning of the Christian era.

3. (1379). A typical female figure with applied eyes, indented necklace, breasts and waist-band. The lady is holding some musical instrument below her hands. The nose and mouth of the figure present the appearance of the trunk of an elephant. The mouth is slit. The ears are fan-shaped with hole at the bottom for ornament. The hair has been arranged at the top in a conical fashion. The pupil

of the eyes and the nipples have been indicated by means of holes. Date beginning of the Christian era.

4. (2088). A standing figure, probably female, holding cymbals in the hand. The fingers of the hand have been distinctly shown with the help of grooves. A bird-like appearance has been given to the face of the figure by pinching. The hair has been arranged at the back in an oblique fashion. Pupil of the eyes has been indicated by hole. The nose is prominent. There is too much of space between the nose and slit mouth. The ears carrying ornament are suspended. An indented necklace is worn by the figure. A strap-like object is seen falling from the left shoulder in an oblique manner. Date 1st century B.C.

5. (1413). A female figure with a decorated necklace and a garland. The hair has been dressed up at the back in a rectangular fan-like manner. The face has been pinched to present a bird-like appearance. In proportion to the size of the figure, the eyes which have been shown by grooves are too large. The pupil of the eyes has been shown by hole. The mouth is too small and slit. There are holes in the ear to carry ornament. The nipples have been shown by hole. Date beginning of the Christian era.

6. (751). A red-slipped figure with a pinched bird-like face. The hands appear to have been drawn apart. The eyes have been indicated by grooves. The fan-shaped ears carry ornament. The mouth is slit. The hair has been arranged at the back in a rising knot. A broad indented strap-like object is seen falling from the left shoulder in an oblique fashion. Date beginning of the Christian era.

Terracottas, similar to the six described above, have been reported from Ahichchhatra, Kumrahar and Rajghat ranging in date between 3rd century B.C. to 3rd century A.D.

Plate LIV B. Ornamented Plaques

4. (1140). A female figure keeping her hand on the hip. Resting on the right side at the abdomen the right hand is holding something, may be fold of the garment. The head has been richly decorated with a coiffure falling on the two sides obliquely. The coiffure has been decorated with chain-like design. In between the design there is again an ornamentation of loop-like pattern. The hair appears to have been arranged in tiers. A heavy decorated *kundala* is worn by the lady in the ear. There is a broad decorated necklace round the neck. A long decorated garland of three strands extending upto the waist is seen falling between the prominent breasts. The folds of the garment have been tied at the waist in bands, three in number. The terracotta is covered by a deep red slip. Date 2nd century B.C.

5(4). A beautiful simple slim standing female figure, probably veiled, with prominent eyes, nose, mouth and chin. The hands of the lady are resting at the waist. The hair has been arranged at the top of the head in a big knot. The ear-lobes are elongated. Signs of a necklace round the neck are also visible. The

folds of the lower garment have been shown between the feet faintly and around the knee prominently. (Unstratified).

6. (1138). A beautiful richly ornamented standing female figure with hands falling on the sides. The hair has been arranged in such a manner as to fall on two sides in the form of a coiffure. The coiffure is decorated by circlets. The face is damaged, but from the remnants it appears that the facial features must have been sharp. The ear is carrying heavy *kundala*. The neck has been adorned by a close-fitting necklace. A long garland reaching the waist and falling over the breasts is ornamented with small circlets. There are three bangles on the wrist and simple anklet at the ankle. The lower garment has been tied to a horizontal band round the waist. The folds of a garment are seen falling on the sides. The fingers of the feet are well-marked. (Unstratified).

Terracottas, similar to the three described above, have been reported from a large number of sites in northern India viz. Ahichchhatra, Hastinapur, Vaisali, Kausambi, Mathura, Rajghat, Sonpur and Tilaurakot. There is not much variation in date at all the above mentioned sites and it tallies with the date at Ganwaria.

Plate LV A. Crudely Handmade Miniature Figures

6. (680). A head with a wide-pierced mouth. The anatomical details of the face are absent. A crown-like head-dress is seen decorated in oblique incisions and circular holes. Date beginning of Christian era. Such a terracotta has been reported from Kausambi and the date assigned is pre-Kushan times.

Plate LV B. Moulded Heads

2. (575). A beautiful torso of a female figure. The figure may be of some goddess, as indicated by the broad halo around the head. The left hand of the figure is raised and touching the ear ornament. The fingers of the hand are distinctly marked. The bangles on the left hand have been shown by grooves. The elongated ear ornament is well decorated. The hair has been arranged in a crown-like fashion divided in the middle by grooves. A *chattra*-like object can be seen over the head. The lady wears a simple necklace. The facial features are very sharp and beautiful. The lady appears to be smiling. The nose is prominent. Similarly the rounded breasts are prominent. The forehead is broad. Date 1st century B.C.

3. (1989). Head, probably of a female, with indications of a decorated veil and ornament on the forehead. The ornament on the forehead is designed in three angular lines. The indications of a veil appear in the crown, which is decorated in creeper design. Sharp facial features have been shown with the help of grooves. The nose is prominent. A pomogranate type design appears on the ear ornament. Date 1st century B.C.

4. (2134). Head, probably of a female, with a coiffure-like head-dress covering both the sides as well as the top. An ornament is worn in the suspended ear. The facial features are not clear. Date 2nd century B.C.

5. (314). A beautiful veiled head of a female figure wearing *kundala* in the suspended ear. Though the figure is miniature, all the facial features have been indicated in a most impressive manner. The hair has been beautifully arranged to fall on the two sides of the head. Date 2nd century B.C.

6. (1260). Head, probably of a female, with the hair arranged on the two sides of the head. The ear ornament is heavy. The facial features are not sharp. Oblique lines over the head may be indications of a *chattra*. The terracotta is polished with a red slip. Date 1st century B.C.

7. (731). Beautiful head of a female figure with a decorated circular ornament over the head, the pattern being circlets divided by grooves. The veil round the head is also well-ornamented. The heavy ear ornaments carry a pattern of wheel with the central hub and spokes. There is a circle in between the spokes. The figure is holding a *danda*-like object in her left hand. The *danda* is divided into several compartments. The forehead is broad. The anatomical details of the face have been presented in an impressive manner. The head is likely to be of a goddess on account of the *danda* and sharp facial features. Date 2nd century B.C.

Types, similar to the six terracottas described above, occur at Mathura and have been dated between 2nd century B.C. and 1st century A.D.

Plate LVII A. Crudely Handmade Figurines with an Unimpressive Face

1. (1890). A figurine with ram-like face. The head-dress is raised in a conical fashion. It is decorated in oblique incisions. The ears are suspended. The ears have been indicated by deep grooves. The mouth is slit. A simple necklace is seen round the neck. Date 1st century B.C.

2. (2110). A figurine with a ram-like face and extended arms. The head-dress is indented, tapering and pointed on the top. The eyes have been indicated by deep grooves. An indented strap-like object is seen falling from the left shoulder. The ears with ornament are fan-shaped. Date beginning of the Christian era.

3. (1869). A figurine with a ram-like face and prominent eyes. The lips of the figurines are thick. The mouth is slit. It wears an indented necklace. A strap-like object in two strands is seen falling from the left shoulder in an oblique manner. Date 1st century B.C.

4. (1902). Head of a figurine with an unusually wide-open circular mouth. The hair is arranged at the top in a tapering manner. The space between the mouth and a little prominent nose is unproportionate. The eyes have been shown in relief. Date beginning of the Christian era.

5. (1780). Head of a figurine with ram-like face. The eyes and nose are prominently shown. The ears are pierced and suspended. There is a fan-shaped indented head-dress on the top of the head. Date 1st century B.C.

Types, similar to the five described above, occur at Hastinapur, Vaisali and Rajghat. At Hastinapur they have been dated between 2nd century B.C. and third century A.D. and at Rajghat between 1st and 3rd century A.D.

Plate LVII B. Crudely Handmade Figurine with an Unimpressive Face

1. (1933). A figurine with goat-like face and stretched arms. The head-dress is conical. The eyes have been indicated by circles. The nose is prominent and the mouth slit. Date beginning of the Christian era.

2. (1971). A squattish figurine with ram-like face and stretched arms. The ears are suspended. The head-dress is conical. An indented necklace has been shown round the neck. Fingers of the feet have been indicated by grooves. The right eye has been well-marked. The mouth is slit. Date 1st century B.C.

3. (UR). A squattish figurine with almost the same type of face as No. 2. The ears are suspended and the nose is prominent. An indented necklace has been shown round the neck. The fingers of the feet have been shown by grooves (Unstratified).

4. (996). A very crude figurine with applied eyes, slit mouth and prominent nose. The head-dress is conical. Date beginning of the Christian era.

Terracottas, similar to the four described above, have been found at Hastinapur, Vaishali, Rajghat and Mathura and the dates assigned are 200 B.C.-300 A.D., 150 B.C.-100 A.D., 0-300 A.D. and 400-200 B.C. respectively.

Plate LVIII A. Crudely Handmade Heads with Tenon below

2. (1087). Head, probably of a female, with raised fan-shaped head-dress decorated in oblique incisions. The hair appears to have been arranged at the back in a rectangular fashion. There is an auspicious mark (*bindi*) on the forehead. The ears are long, though not clearly demarcated. The nose is prominent. The eyes and mouth have been shown with the help of incisions and relief. The terracotta is covered by a thick red slip. Date 1st century B.C.

3. (1216). Head, probably of a female, manufactured in a careless manner. The ornament in the suspended ear is decorated in circlets. The lips are thick. The nose and forehead have merged. The eyes have been indicated with the help of incision and relief. The mouth is slit. Date beginning of the Christian era. Similar type has been reported from Ghosi, Kausambi, Rajghat and Ahichchhatra and the dates assigned are Kushan times, 1st century A.D., Gupta and post-Gupta times, and 450 to 750 A.D. respectively.

4. (1127). Head with an expression of anger indicated by tightening of the lips. The head-dress is fan-shaped and decorated in oblique slashes. The forehead has been clearly demarcated from the eye-brows shown by an arch-like line on both sides. The eyes have been shown with the help of incisions and relief. The ear-ornament in the suspended ear is decorated in the pattern of oblique lines. There is an ornamented necklace round the head. The terracotta has been covered by a dark red slip. Date 1st century B.C.

5. (2103). A better-finished head with fan-shaped ornamented head-dress. The forehead has been carelessly demarcated from the eye-brows which have been shown by deep grooves. The nose is prominent and mouth slit. The ear ornament in the suspended ear is decorated in a leaf pattern. There is a decorated necklace round the neck. An ochre-coloured slip has been applied over the terra-cotta. Date beginning of the Christian era.

6. (1708). A defaced head of a female figure with a fan-shaped head-dress interspersed by oblique lines. The facial features are completely worn-out. There is an ornament in the suspended ear and also a decorated necklace round the neck. Date beginning of the Christian era.

7. (756). Head with a conical arch-like head-dress projected above the head. The eyes and eye-brows have been shown with the help of deep grooves. The nose is projected and the mouth indicated by a slit. The ears have not been clearly demarcated. Date beginning of the Christian era.

Plate LVIII B. Crudely Handmade Heads with Tenon below

1. (270). Head with suspended ears and crown-like head-dress. The head-dress is decorated in oblique slashes. The hair has been arranged at the top in a conical form. The facial features are unproportionate and ugly looking. The eyes and eye-brows have been shown by grooves and relief and the pupil by circlets. The lips are thick and the mouth slit. The nose has been damaged. Date beginning of the Christian era.

2. (1581). A damaged head, probably of a female, with well-depicted ear-lobes. there is a fan-like indented head-dress on the top of the head. The hair also appears to have been worked in a rectangular form at the back of the head. The forehead is projecting forward. The ears are suspended. Date 2nd century B.C.

3. (1282). A defaced head with hair beautifully arranged. The eyes have been shown with the help of grooves and relief. The nose and the mouth have been damaged. Date beginning of the Christian era.

4. (1774). A defaced head, probably of a female, with an auspicious mark (*bindi*) on the forehead. The hair has been arranged in a conical form on the top of the head. The ears are fan-shaped. Date 1st century B.C.

5. (1435). A defaced head with a fan-shaped head-dress on the top. The nose and the chin are prominently shown. The lips are thick. The eyes have been indicated by grooves and pupil by hole. Date beginning of the Christian era.

Plate LIX A. Crudely Handmade Heads with Tenon below

1. (18). A dark red-slipped head with an indented fan-shaped head-dress. An ornament like a stud can be seen in the ears. There is an auspicious mark (*bindi*) on the forehead. The nose is prominent. The eyes have been indicated by grooves and circlets. The mouth is slit. The lips are thick. The facial features are unproportionate and ugly. Date beginning of the Christian era.

2. (1784). A defaced head with an indented fan-shaped head-dress. The nose is prominent. The eyes have been indicated by grooves and circlets. The hair has been arranged in a rectangular knot at the back. Date 1st century B.C.

3. (1400). A better preserved head with an indented fan-shaped head-dress. There is a *tiara*-like ornament on the forehead. The nose is prominent. The eyes have been indicated by grooves and pupil by prominent hole. Date 1st century B.C.

4. (1643). A defaced head with a fan-shaped indented headdress. The ornament in the suspended ears carries a decoration in oblique grooves. There is an auspicious mark (*bindi*) on the forehead. Date beginning of the Christian era.

Terracottas of similar type as included in the plate, have been found at Kausambi, Ahichchhatra, Bhita, Ghosi and Rajghat and the dates assigned are *circa* 165-235 A.D., 450-750 A.D., 1st century A.D., 1st century A.D., and *circa* 300 A.D. respectively.

Plate LIX B. Crudely Handmade Heads with Tenon below

1. (835). A head covered by a dark red slip. The head is having an indented fan-shaped head-dress. The eyes are protruded. The nose is prominent. The mouth is wide open. The ornament in the suspended ear is decorated in vertical grooves. The chin is broad. Date beginning of the Christian era.

2. (1871). A male head with moustache drawn at the ends above the lip. The nose is prominent and the nostrils have been shown with holes. The lips are thick and the mouth is slit. The ear ornament is not distinct. A cap-like object appears to cover both the head and forehead. Facial features are not proportionate. Date beginning of the Christian era.

3. (1026). A defaced head with a *tiara*-like ornament on the forehead. The ears are fan-shaped carrying stud. Date beginning of the Christian era.

Remarks on date and sites same as given under Plate VII B.

Plate LXI A. Female Torso with Suspended Ears

2. (1019). A torso with typical anatomical features. The hair has been arranged on the top in a circular fashion. The object with which the hair has been tied is having an indented design. The ears are fan-shaped. The nose, which appears cylindrical, is ugly. The eyes have been shown by incisions and the pupil by holes. The mouth is not symmetrical and appears as if teasing. There is a hole in the ear for carrying ornament. There is a heavy applied indented necklace round the neck. The breasts are also applied and the nipples have been shown by hole. The torso is covered by a dark red slip. Date beginning of the Christian era.

3. (2119). A defaced head, which has been manufactured in a careless manner. There is a fan-shaped head-dress on the top of the head. The ornament in the ear is in the shape of a *damaru* decorated in circular incisions. One of the ears and the nose are damaged. The eyes have been crudely shown with the help of grooves, relief and hole. The mouth is slit. Date beginning of the Christian era.

4. (573). A torso of a female, probobly holding a child in her left arm. The child is sucking the breast. The position of the breasts is unusual. The lady is having a fan-shaped decorated head-dress. The eyes, nose and mouth have been crudely shown with the help of incisions and relief. The face is not symmetrical. The ornament in the suspended ears is decorated in oblique grooves. There is an indented necklace round the neck and a broad bangle on the left hand. Date beginning of the Christian era.

Types, similar to the above mentioned three terracottas, have been reported from Pataliputra and Rajghat in Kushan levels.

Plate LXI B. Female Figure on Stump

2. (1872). A standing figure without head. The anatomical details are wanting in the figure. The right arm is extended. There is a necklace decorated in oblique slashes round the neck. The breasts are round, though shown in a careless manner.

Plate LXII A. Better-finished Hand-made Heads

1. (109). A well-finished head, probably of a female, wearing heavy ear ornament of areca-nut shape. The mouth is wide open. The lips are thick. The nose is pointed and beautiful. Eyes and eye-brows have been shown by grooves and the pupil by circlets. An auspicious mark (*bindi*) is seen on the forehead. The hair has been arranged from the forehead to the top of the head in a cylindrical and tiered manner. Date 2nd century B.C. Similar type has been reported from Ahichchhatra, Kausambi, Rajghat, Ghosi and Bhita and the dates assigned are 450-750 A.D., 1st century A.D., Gupta and post-Gupta times, Kushan times and Kushan times respectively.

Plate LXII B. Crude Figures with a Stand Base

1. (1912). A unique female figure with a pinched bird-like face and protruding breasts. The eyes have been depicted by an applique roundel in a depression. The navel has also been applied. The left hand is missing, whereas the right is bent in such a fashion as if begging. The feet are also missing. The hair has been tied at the back in a protruding knot. The stand is circular with a hole at the bottom. Date beginning of the Christian era.

2. (1945). A crude figure with a decorated fan-shaped head-dress. The ears are concave. The eyes have been shown simply by a hole. The nose is prominent and the mouth wide. The arms have been extended. Date beginning of the Christian era.

3. (2126). A better-finished torso with a decorated fan-shaped head-dress on the top. The eye-brows and eyes have been shown with the help of grooves in relief and circlets. The mouth is indicated by a slit. A circular ornament can be seen in the ears. There is an applied indented necklace round the neck. The

breasts are also applied and the nipples have been shown by holes. A garment falling from the left shoulder has been shown like *yagyopavita* passing under the right arm. Date 1st century B.C. A similar terracotta from Ghosi has been dated to Kushan times.

Plate LXIII A. Crude Figure with a Stand Base

1. (2129). A crude sitting male figure with the hands resting on the knees. The head is missing. A broad bangle can be seen on both wrists. The left hand holds a bowl. The fingers of the right hand have been distinguished by grooves. A *yagyopavita* of two strands is seen falling from the left shoulder. Date beginning of the Christian era. A similar terracotta from Ghosi has been dated to Kushan times.

2. (527). A standing female (?) figure with extended arms. The head is missing. There is an ornament in the suspended ear. The figure is having a heavy necklace round the ear. A garment of three strands is seen falling from the left shoulder in the shape of a *yagyopavita.* There are traces of a child sucking the left breast. Date 1st century B.C.

Plate LXIVA. Moulded Plaques

1. (690). A standing female figure almost defaced. The head is missing. The folds of the lower garment are seen falling on the feet. The feet below the ankles are missing. The hands are resting on the sides. Date 1st century B.C.

2. (70). A headless standing figure with the left hand resting on the waist and the right holding some rod-like object resting on the side. The folds of the lower garment are falling on the feet. The feet below the ankle are missing. Date beginning of the Christian era.

3. (972). A standing female figure, probably erotic (?). A long garland is seen falling upto the thighs. The folds of the upper garment are prominent. Anklet is also worn by the figure. An ornamented waist-band of three strands can also be seen. The left hand of the figure rests at the waist. Date 1st century B.C.

4. (1327). A defaced standing female figure with lower garment falling in a flowing fashion on the right side. The folds of the garment are very prominent. The hair appears to be falling on the two sides of the head. Bangles on the right hand are faintly visible. The breasts are small and rounded. Date beginning of the Christian era.

5. (937). A torso of a beautiful female figure with the hair arranged in a turban-like fashion over the head. The facial features are proportionate and charming. A pierced ornament is worn by the figure in the suspended ears. A beautiful necklace with pendants in a row is seen round the neck. The breasts are round and prominent. The hands are drawn apart. Date beginning of the Christian era.

6. (479). An unproportionate standing female figure with damaged hands drawn apart. The head is missing. The breasts are oval and prominent. The folds of the lower garment are seen falling on the feet. (Unstratified).

Similar terracottas, as the six deseribed above, have been reported from Kausambi as well and the date assigned is 300-125 B.C.

Plate LXIV B. Moulded Plaques

1. (UR). A defaced standing figure, probably of a female, with folds of lower garment beautifully shown by oblique lines. The head and feet are missing. The waist-band is seen falling on the two feet. At the thighs the lower garment is ornamented in circular pattern. (Unstratified).

2. (930). Lower part of a *dampati*(?) figure standing on a dais-like object. The male appears to be wearing a tunic-like garment. The fingers of the hand of the male figure are shown by oblique lines. The female is wearing anklets. The terra-cotta is blackish and not well-fired. Date 2nd century B.C.

3. (1323). A red-slipped torso of a female with a tre-foil head-dress. The hair is seen falling on the sides. The ornament in the ear is heavy. The necklace is indented. The facial expressions are charming. Date 2nd century B.C.

4. (877). A red-slipped standing figure, probably of a female, with the left foot carrying a heavy anklet. The left foot is artistically bent under the straight right foot, which is also carrying an anklet. The garment is seen falling at the back. Date 1st century B.C.

5. (477). Mutilated figure, probably of a female, ornamented with garland and a broad waist-band of three strands. Date beginning of the Christian era.

6. (1214). A beautiful female figure, though mutilated. The face has been damaged almost completely, but the remnants present a charming expression. The ear ornaments are heavy. A garland of three strands is seen falling between the breasts, which are rounded and prominent. The hands have been drawn apart. The terracotta is covered by a red slip. Date 2nd century B.C.

7. (1269). A standing figure almost similar to number 4 described above, but not so well-finished. Date 2nd century B.C.

Plate LXVA. Moulded Plaques

1. (1928). A standing figure with the left hand resting on the waist. The physical features appear to be of a male. The folds of the lower garment are seen on the left hand and the back. The figure is devoid of ornamentation. The portion above the chest is missing. Date beginning of the Christian era.

2. (1939). A standing male figure devoid of any ornamentation. The right hand is holding some object. Part of the waist-band is falling between the feet. The left hand is resting on the side. The head and feet are missing. Date beginning of the Christian era.

3. (74). A simple figure, probably of a male, with the left hand resting on the waist. The figure is holding some object in his right hand resting on the side. Date beginning of the Christian era.

4. (235). An almost completely damaged figure with only one radiating eye with eye-lids intact. The figure is covered by a red slip.

Plate LXV B. Pedestal Votive Figures

1. (121). Lowest part of two mutilated standing figures on platform-like base. The fingers of the feet have been distinctly shown. The figure on the right side wears a loin cloth.

Plate LXVI A. Crude Hand-made Female Figures with Child on Stump

1. (524). A sitting figure without head. The breasts are undeveloped. A broad garment is seen falling from the right shoulder in an oblique manner. Both the hands are holding a cup and resting on the knees. The nipples have been prominently shown by circlets. A child is being caressed on the left shoulder. Date beginning of the Christian era.

2. (1834). A sitting female figure without head. A child is sucking the left breast. The hands holding a cup rest on the knees. There are two heavy bangles on each wrist. An indented necklace is seen round the neck. The breasts are resting on a steel-like object. The fingers of the feet have been indicated by grooves. The figure is also wearing anklets. Date 1st century B.C. Similar terracottas have been found at Kumrahar, Ahichchhatra, Rajghat, Tilaurakot and Kodan and the dates assigned are 300-450 A.D., 550-650 A.D., 300-700 A.D., and 2nd century B.C. respectively.

Plate LXVI B. Crudely Hand-made Figurines

1. (1073). Head of a figurine with heavy ear ornament and probably a tenon below. A decorated head-dress can be seen on the top. The mouth and eyes are wide open. Date 1st century B.C.

2. (285). A defaced female figurine with a decorated head-dress on the top. The ear ornament is well decorated. The holes for ornament in the ear are prominently shown. There is an indented broad necklace round the neck. The breasts are pointed. The hands are drawn apart. Date beginning of the Christian era.

3. (731). Head and neck portion of a figure exhibiting same unusual features. The unproportionate prominent nose is merging with the forehead. The eyes are small and drooping. There is a fan-shaped indented head-dress on the top. The ornament in the suspended ear is having a groove. Date 2nd century B.C.

4. (1676). A mutilated figurine, probably of a female. The ornament in the suspended ear is decorated in vertical grooves. The head-dress on the top is indented. The eyes and mouth are wide open. There is a simple broad necklace round the ear. The nipples have been indicated by circlets. Date 2nd century B.C.

5. (1466). Head of a figurine covered by a dark red slip. There is an indented fan-shaped head-dress on the top. The hair has been arranged at the back in a rectangular fashion. A prominent auspicious mark (*bindi*) can be seen on the forehead. The wide-open mouth is unduly raised. Date beginning of the Christian era.

Plate LXVII A. Hand-made Flat Figurines

1. (1783). A headless female figurine without any physical features, but for the round prominent breasts. The hands are extended. The feet are missing. Date 1st century B.C.

2. (1790). A tall headless female figurine devoid of any physical features, but for the round prominent breasts and the long left foot. The right foot is missing. Date 1st century B.C,

3. (854). A headless female figurine without any physical features, but for the round breasts. The hands are extended. Date 1st century B.C.

4. (1137). A defaced headless female figurine with the left hand stretched straight on the side and right slightly extended. The hair appears to be falling on the right arm. There is a necklace round the neck. The breasts are rounded, though not prominent. Date beginning of the Christian era.

5. (365). A headless female figurine with arms extended. It is devoid of any physical feature, but for the round prominent breasts. Date beginning of the Christian era.

6. (788). A headless defaced figurine with round breasts. The feet are missing. Date 1st century B.C.

7. (534). A headless female figurine with extended arms and feet slightly drawn apart. But for the breasts, the terracotta is devoid of any physical feature. Date 1st century B.C.

8. (654). A female figurine with bird-like face and extended arms. But for the breasts, open mouth and nose, the terracotta is devoid of physical details. Date beginning of the Christian era.

Plate LXVII B. Hand-made Flat Female Figurines

1. 1920). A female figurine with extended arms and pinched bird-like face. There is an ornament in the suspended ear. The breasts are round and pointed. The mouth is open. There is a rising conical head-dress on the top. The feet are slightly drawn apart. Date beginning of the Christian era.

2. (1042). A female figurine with stretched arms and pinched bird-like face. The breasts are small and pointed. The head-dress is fan-shaped. The feet covered by a *ghaghra*-type dress and drawn apart. Date 1st century B.C.

3. (1449). A female figurine with extended arms and pinched bird-like face. There is an ornament in the suspended ear. The breasts are pointed. The mouth is open. Date beginning of the Christian era.

4. (1888). A female figurine with extended arms and an ornament in the suspended ear. The head-dress is fan-shaped. The breasts are small and rounded. The mouth is wide-open. Date 2nd century B.C.

5. (1565). A female figurine with extended arms and a decorated ornament in the suspended ear. The decoration is in vertical grooves. The mouth is open. The breasts are rounded. There is a hole in the fan-shaped, head-dress meant probably for hanging on the wall. Date 2nd century B.C.

6. (305). A female figurine with extended arms, which are damaged. There is a decorated fan-shaped head-dress on the top. The ears are pierced to hold an ornament. The mouth is open. The breasts are not prominent. Date beginning of the Christian era.

7. (246). A defaced female figurine with pointed breasts, extended arms and wide-open mouth. The neck is unduly long. There is a fan-shaped head-dress at the back of the head. Date 2nd century B.C.

8. (2116). A female figurine with stretched arms and pointed breasts. There is an ornament in the suspended ear. The head-dress is fan-shaped. Date beginning of the Christian era.

6. (1279). A defaced female figurine with extended arms. Date 1st century B.C.

Plate LXVIII A. Hand-made Flat Figurines

1. (46). A figurine with extended arms and pierced suspended ears. The mouth is open and face is pinched to present the appearance of a bird. Date beginning of the Christian era.

2. (2131). A figurine similar to number 1 with a fan-shaped head-dress. Date beginning of the Christian era.

3. (669). A figurine with extended arms and wide-open small mouth. The face is pinched to present an appearance of a bird. Date beginning of the Christian era.

4. (1802). A headless figurine with extended arms. The palms have been indicated by pressing. Date beginning of the Christian era.

5. (940). Waist part of a figurine in grey colour decorated in small depressions carefully arranged in rows. The decoration might be an indication of a designed dress. Date beginning of the Christian era.

6. (1802). A headless figurine with extended arms. Date beginning of the Christian era.

Terracottas, similar to those included in the above three plates, occur at Pataliputra, Kausambi, Ahichchhatra, Kumrahar, Vaishali, Bhita and Rajghat and the dates assigned are Kushan times, 50 B.C. to 325 A.D., 450-650 A.D., 100-450 A.D., 300-600 A.D., 1st century A.D. and 0-700 A.D. respeetively. The terracottas at Pataliputra have similarity only to those included in plates LXVII A and LXVII B,

Plate LXVIII B. Warriors

1. (1913). A figurine with a ram-like face holding some object in his right hand resting on the abdomen. The ears are pierced for holding ornament. The eyes have been indicated by grooves and holes. The hair has been worked up in a flat manner over the head. An indented necklace has been shown round the neck. The mouth is wide-open. The feet are missing. Date 1st century B.C.

2. (634). A figurine holding a *danda* or mace-like object in his right hand, the fingers of which have been shown distinctly. The dress is soldier-like and a garment of three strands falls from the left shoulder. A necklace of three strands, which also looks like a garment, has been shown round the neck. The face is goat-like. There is an ornament in the suspended ear. The eyes have been depicted by grooves and pupil by holes. The mouth is open. The hair has been worked up in a conical manner on the top of the head. The fingers of the left hand have been indicated by grooves in an irregular manner. A loin cloth appears on the waist. Date beginning of the Christian era.

3. (1007). A figurine with a ram-like face and suspended ears. The hair has been worked up at the back in a rectangular manner. An indented necklace has been shown round the neck. A *yagyopavita* (?) of two strands can be seen falling from the left shoulder. An indented girdle has also been shown at the waist. The feet have been drawn apart slightly. Date beginning of the Christian era.

4. (169). A figurine with ram-like face. The suspended ears are holding ornament. The hair has been arranged on the top in a conical manner. The eyes have been indicated by grooves and pupil by holes. The mouth is small and slit. There is an indented necklace round the neck. A soldier-like garment of three strands is seen falling from the left shoulder. A loin cloth of three strands also appears at the waist. There is a hole in the right dwarfish hand. (Unstratified).

5. (1346). A defaced figurine wearing a necklace decorated in circles. A soldier-like garment of two strands is seen falling from the left shoulder. The loin cloth is also of two strands. The terracotta is covered by a deep red slip. Date beginning of the Christian era.

6. (2114). A figurine with a flat face and a little projected nose. The eyes and ears have been indicated by holes. A simple garment is seen falling from the left shoulder. The hands are dwarfish and extended a little on the sides. The fingers of the left hand have been crudely shown. An indented necklace is seen round the neck. Date beginning of the Christian era.

7. (1529). A figurine with goat-like face and slit mouth. The nose is prominent. There is an applied indented necklace round the neck. The hands are extended. A simple *yagyopavita* and a thick loin cloth also appear on the body. Date beginning of the Christian era.

8. (1764). A figurine with ram-like face and stretched arms. The suspended ears are pierced. The nose is prominent. The eyes have been shown by circles and holes. An indented applied necklace is seen round the neck and an indented

applied girdle round the waist. The mouth has been shown in a raised manner with a slit. A *yagyopavita* of two strands is seen falling from the left shoulder. Date 2nd century B.C.

9. (1059). A figurine with flat face and small slit mouth. The ears are holding a circular ornament. The right hand is holding some object, which cannot be determined. An applied indented *yagyopavita*(?) is seen falling from the left shoulder. The arms are stretched. A girdle of two strands is seen at the waist. Date beginning of the Christian era.

Plate LXIX A. Warriors

1. (1719). A figurine with goat-like face and slit mouth. A necklace decorated in circles is seen in bold relief round the neck. The nipples have been indicated by circle. The right dwarfish hand is extended. The fingers of the right hand have been crudely shown by grooves. A *yagyopavita* of two stands is seen falling from the left shoulder. A decorated girdle appears on the waist. Date beginning of the Christian era.

2. (438). A figurine with ram-like face. The ear-ornament is pendant-like and decorated. The hair has been arranged at the back in a conical fashion. An indented necklace is seen round the neck. The central knot of the girdle rises towards the abdomen in a leaf-like pattern. Date 1st century B.C.

3. (269). A crude figurine with a ram-like face wearing a pendant-like ear ornament. A decorated necklace of two strands is seen round the neck. A *yagyopavita* of two strands is falling from the left shoulder. The arms are extended. There is a broad girdle at the waist. Date beginning of the Christian era.

4. (146). A figurine with goat-like face holding some object in the two hands. The hair has been arranged at the top in a conical fashion. The mouth is very small but wide-open. A thick indented necklace is seen round the neck. A *yagyopavita* of two strands has been shown falling from the left shoulder. The ears are fan-shaped. Date 1st century B.C.

5. (616). A figurine with projected face. The hair has been arranged on the top in a conical manner. The eyes and mouth have been indicated by grooves. A soldier-like garment of three strands is seen falling from the left shoulder. There is a similar garment round the neck. Date beginning of the Christian era.

6. (735). A headless figurine holding mace-like object in the two hands. The mace in the left hand is smaller. The *yagyopavita* and necklace are broad and applied. A girdle of three strands is seen at the waist. Date beginning of the Christian era.

Terracottas, similar to those described above, have been found at Ahichchhatra and dated between 450 and 650 A.D.

Plate LXIX B. Demons

1. (900). A female demon with a ferocious face and protruded breasts. She holds a bowl in the left hand. The ear-ornament is decorated In the pattern of

circles in circular rows. The ears are broad and fan-shaped. The nose is too much projected. The eyes are raised in frown. The head-dress is indented and fan-like. There is a broad decorated necklace round the neck. The figure has been manufactured on a stump. There are no physical details below the chest. Date beginning of the Christian era.

2. (2028). A defaced figure with raised eyes and suspended ears. The hair has been worked on the top in a crown-like fashion. There is an ornament in the suspended ears. The eyes have been indicated by grooves and pupil by holes. The figure has been manufactured on a solid stump without any details below the face. Date 2nd century B.C.

Plate LXX A. Demons

1. (1146). A defaced female demon with protruded breasts and wide-open mouth. A decorated circular ornament round a hole is seen in the ear. The hair has been arranged at the back. The figure has been manufactured on a hollow stump. Date 1st century B.C.

2. (1374). A dwarf headless demon with a very wide-open mouth. A small animal has been shown in the mouth as being swallowed. The ears, nose and eyes have all been showed mixed up in one flat level. The ears have a hole for holding ornament. The figure has been made on a solid stump. Date 1st century B.C.

Plate LXX B. Crowned Heads

1. (1470). An elongated head with broad eyes. The pupil of the eyes has been shown by a prominent hole. There is an auspicious mark (*bindi*) on the forehead. The crown rising on the top carries decoration in vertical lines and holes. The mouth is slightly open. The ears are long. Date 1st century B.C.

2. (1463). Head with the mouth slightly turned and open. The ears are carrying an ornament. There is a circular decoration round the crown, which has a pointed end on the top. The pupil of the eyes has been shown by circular grooves. Date 1st century B.C.

3. (1371). A defaced head with a profusely ornamented crown rising above the head. The ornamentation consists of circles both in depth and relief. The eyes are broad and raised. The lips are thick. The ears are fan-shaped with a hole at the centre. Date beginning of the Christian era.

4. (1784). An elongated head with a heavy decorated crown rising in a tre-foil manner. The ears are fan-shaped. The eyes are drooping and the lips thick. The chin has been prominently shown. Date 1st century B.C.

Terracottas representing crowned heads, as described above, have been found at Rajghat, Kausambi and Bhita and the dates assigned are 700-1200 A.D., 50-325 A.D., and 1st century A.D. respectively.

Plate LXXI A. Dancing Figures

(1115). Four dwarfish dancing figures, one of them being without head. Amongst the dancing figures, male and female have been shown alternately. They are all dancing with hand in hand. The head-dress is fan-shaped and decorated. The ears are suspended. The face is bird-like and but for the slit mouth the facial features are not marked. There is an indented necklace round the neck. The fingers of the feet have been indicated by grooves. The dancing figures have been shown on a pedestal. Date beginning of the Christian era.

Plate LXXI B. Dancing Figures

(378). Bottom portion of a terracotta representing dancing figures. Date beginning of the Christian era.

Plate LXXI C. Dancing Figures

1. (2029). Feet of a group of figures, most probably representing dancing figures on a pedestal base. A girdle can be observed on the figure towads the extreme left The fingers of the feet of all the figures are clearly shown by grooves.

2. (2079 B). Another terracotta similar to No. 1. Date of both 2nd century B.C.

Plate LXXII A. Crudely Handmade Heads on Handle

1. (UR). A crude head with a wide-open mouth carrying a hole. The lips are thick. The nose is prominent. The raised eyes have been shown by grooves and pupil by hole. The decorated object in the centre of the forehead might be an ornament. (Unstratified).

2. (1811). A crowned head with open mouth. The eyes are applique. Date beginning of the Christian era.

Terracottas, similar to two described above, have been found at Bhita and Rajghat and the dates assigned are 1st century B.C. and 300 B.C. to the beginning of the Christian era respectively.

Plate LXXII B. Moulded Heads in Round

1. (657). A beautiful head, most probably of a female, with charming features. The hair has been arranged at the back and covered by some cloth. The forehead is broad. The eyes are very attractive. Similar is the case with the nose, lips and mouth. The chin is prominent. Date beginning of the Christian era.

2. (187). A deep red head slightly defaced with charming expressions. A hole at the top of the head might be for hanging on the wall. The eyes, nose and mouth have been beautifully shown. It is likely that the terracotta is a part of a lamp. Date beginning of the Christian era.

3. (1948). A head with charming facial features. The nose and eyes have been prominently shown. The mouth is a little wide-open. Date beginning of the Christian era.

Terracottas, similar to those described above, have been found at Ahichchhatra and the date assigned is 6th century A.D. Similar heads from Sonpur and Buxar have been reported from a much earlier context.

Plate LXXIII A. Mould

1. (382). Mould of a charming female figurine with a prominent ornament in the centre of the forehead. The ornament is decorated in raised circlets. The hair has been arranged nicely to fall on the two sides. There is an ornament in the ear decorated in the pattern of a central hub and spokes. Date 2nd century B.C.

2. (731). This is a cast from a smaller mould similar to No. 1.

Similar terracottas have been found at many sites in northern India like Ahichchhatra, Hastinapur, Kausambi, Rajghat, Mathura, Sonpur and Tilaurakot and the dates assigned are 100 B.C. to 100 A.D., 2nd century B.C. to end of 3rd century A.D., 255 B.C. to 100 A.D., Maurya-Sunga times, 2nd century B.C. to end of 1st century B.C., 3rd-2nd centnry B.C., and 200 B.C. respectively.

Plate LXXIII B. Heads with Side-lock

1. (1293). Head with rounded side-locks. The nose and eyes have been prominently shown. The pupil has been indicated by hole. There is a crown on the top decorated in a circular and indented manner. The long ears carry a circular ornament. The mouth is slightly bent and open. Date beginning of the Christian era.

2. (1163). An elongated head with rounded side-locks and prominent nose. The mouth is broad. The nostrils have been indicated by hole. The eyes shown by grooves are not in a line. The hair has been worked up at the back. The head is covered. Date 1st century B.C.

3. (736). Head with a rising head-dress. The nose is unusually prominent. Similar is the case with eyes and eye-brows. The lips are thick above which a drawn moustache has been shown. The chin is broad. Date 1st century B.C.

Similar terracottas have been reported from Mathura, Bhita and Kausambi and the dates assigned are 1st century A.D. to 3rd century A.D., Gupta times and 305 A.D. to 375 A.D.

Plate LXXIV A. Crudely-finished Ferocious Heads

1. (1463). A head crudely manufactured with an unusually broad mouth and thick lips. The prominent nose has been damaged. The eyes are broad. Date 1st century B.C.

Plate LXXIV B. Heavy Handmade Female Figurines

(1175). The front side of a heavy handmade female figurine on a thick stump. The breasts are pointed. Folds of garment are falling from the left shoulder. Similar garment has been shown round the neck. The hair has been arranged at

the back falling in lines. The hands are extended. Head missing. Date beginning of the Christian era.

Plate LXXIV C. Heavy Handmade Female Figurine

(1175). The back of the above figurine showing the hair style.

Plate LXXV A. Miscellaneous Figurines

1. (1865). A head with bent mouth and fan-shaped ears. The eyes are broad but not in a line. They have been shown by grooves and pupil by hole. The hair appears to have been worked up on the forehead. Date beginning of the Christian era.

2. (UR). A head with a fan-shaped high head-dress, which has been profusely decorated. There is an auspicious mark (*bindi*) on the forehead. The eyes, mouth and chin have been prominently shown. (Unstratified).

3. (1946). A head with a broad and wide-open mouth. There is an auspicious mark (*bindi*) on the forehead. The eyes are broad. There is a fan-shaped indented head-dress on the top. Date beginning of the Christian era.

Terracottas similar to those described above have been found at Ahichchhatra, Kausambi, Rajghat and Bhita and the dates assigned are 550-750 A.D., Kushan times, 1st to 3rd century A.D., and Kushan times.

PERIOD IV

Plate LIV A. Musicians

7. (594). An almost completely defaced female figure with pinched bird-like face. There is a decorated necklace round the neck. The breasts are rounded. Date Ist-2nd century A.D.

8. (1270). Another defaced female figure with pinched bird-like face. The feet have been drawn apart. The figure is deprived of any proportion. Date Ist- 2nd century A.D.

Plate LV A. Crudely Handmade Miniature Figures

7. (639) A crowned torso almost completely defaced. The head is inclined towards the right side. (Unstratified).

Plate LV B. Moulded Heads

8. (42) A beautiful head with charming facial features. The hair has been elaborately dressed on the two sides of the head. On the right side the head-dress is in the pattern of radiating lines, whereas on the left side the hair is falling in a coiffure-like fashion (in oblique lines) separated by grooves. A circular *kundala*-like ornament is seen in the ears. Date Ist century A.D.

9. (1009) Another beautiful head with charming facial features. The dressing of the hair is also similar to No. 8, but for a little difference on the right side. In this case it is falling obliquely. The ear is having heavy

para solid *kundala* decorated in pomogranate pattern. Date 1st century A.D. Terracottas, similar to the above two, are found at Mathura, Ahichchhatra, Rajghat and Tilaurkot and the dates assigned are 200 B.C. to 0 A.D., 300 to 200 B.C., Maurya-Sunga times, and 2nd century B.C.

Plate LVI A. Pedestal Figures

2. (636). A set of at least two figures on a pedestal, of which the left one is damaged. The figure is crudely manufactured with applied eyes and mouth. The hair has been arranged and tied at the back. The ear ornament has been shown by a depression. There is an indented necklace round the neck. A *yagyopavita* of two strands is seen falling obliquely from the left shoulder. The girdle at the waist is also indented. The arms are extended. The fingers of the feet have been differentiated by grooves. Date 1st century A.D.

3. (117). Though a pedestal figure, it can also be considered in the group of musicians. The figure is standing with cymbols in the hand. The head is missing. There is an indented necklace round the neck. A *yagyopavita* of two strands is seen falling from the left shoulder. There is a girdle at the waist. The fingers of the feet have been distinguished by grooves. Date 1st century A.D.

Figures like the two described above have been called Naigamesh at Ahichchhatra and dated between 450 and 650 A.D.

Plate LVI B. Crudely Handmade Figurines with an Unimpressive Face

2. (1416). A completely defaced figure. Date 1st century A.D.

3. (676). A figure with a pinched bird-like face. There is an indented necklace round the neck. A decorated *yagyopavita* is seen falling from the left shoulder. The girdle has been indicated by grooves. Date 1st century A.D.

4. (240). A defaced figure. The facial features have been shown in a most careless manner without any proportion or symmetry. The feet have been drawn apart. Date 1st-2nd century A.D.

5. (1241). Another defaced figure in which the facial features can be made out. The hair has been arranged in a conical manner over the head. The eyes have been shown by groove and relief. The figure is deprived of any proportion or symmetry. The nose, however, has been shown properly. The hands are stretched sideways. Date 1st century A.D.

6. (1716). A defaced figure with hair arranged at the back. The eyes have been shown by circlets. A *yagyopavita* (damaged) is seen falling from the left shoulder. The nipples have been shown by circle. Date 1st century A.D.

Figures, similar to those described above, have been reported from many places like Ahichchhatra, Hastinapur, Kausambi, Vaishali, Kumrahar, Pataliputra, Bhita, Sonpur and Rajghat and the dates assigned are 450-650 A.D., 1st century B.C. to 3rd century A.D., 1st century A.D., 1st century A.D., 200 B.C. to 200 A.D., 300 to 700 A.D. respectively.

Plate LVIIA. Crudely Hand-made Figurines with an Unimpressive Face

6. (1630). A torso with ram-like face holding some object tightly in his left hand. There is a conical head-dress at the back. The eyes are circular and the ears suspended. The mouth is slit. A *yagyopavita* of two strands is seen falling from the left shoulder. There are traces of a necklace round the neck. Date 1st-2nd century A.D.

7. (1425). A head with a ram-like face. The ear ornament is decorated in vertical grooves. The eyes are prominent. The head-dress is fan-shaped and indented. The mouth is unproportionately large and wide-open. Date 1st century A.D.

8. (662). A defaced torso with an indented necklace. Date 1st-2nd century A.D.

9. (399). Bust of a figurine deprived of any details, but for the necklace decorated in circles. Date 1st century A.D.

Terracottas of a similar type were found at Hastinapur and a general date between 200 B.C. to 300 A.D. has been assigned.

Plate LVII B. Crudely Handmade Figurines with an Unimpressive Face

5. (524). A figurine with circular eyes and extended arms. The ears are fan-shaped and the hair has been arranged at the back. Date 1st century A.D.

Similar terracottas have been reported from Hastinapur, Vaishali and Rajghat and the dates assigned are 200 B.C. to 300 A.D., 150 B.C to 100 A.D. and 1st century to 3rd century A.D., respectively.

Plate LVIII. Crudely Handmade Heads with a Tenon below

8. (2106). A red-slipped head with a damaged fan-shaped head-dress on the top. The eye-brows and eyes have been indicated by grooves without any care for proportion or symmetry. The mouth is slit. Date 1st century A.D.

9. (60). An almost completely defaced figure. Date 1st-2nd century A.D.

Similar terracottas have been reported from Rajghat in Gupta and post-Gupta levels.

Plate LVIII B. Crudely Handmade Heads with a Tenon below

6. (416). A head with an unproportionately prominent ugly nose. There is an indented fan-shaped head-dress on the top. An auspicious mark (*bindi*) is seen on the forehead. The ears are fan-shaped. The eyes and eye-brows have been indicated by grooves and pellets. The lower lip is very thick. Date 1st-2nd century A.D.

Though figures not very much different from the above terracotta have been found at Rajghat, the date assigned is too late i.e. 300 to 1200 A.D.

Plate LIX A. Crudely Handmade Heads with a Tenon below

5. (986). A head with an ornament in the centre of the forehead. The forehead has also been adorned with an auspicious mark (*bindi*). The nose is prominent. The eyebrows and eyes have been indicated by grooves and pupil by

circlets. The mouth is slit. The figure is not well-proportioned and the mouth is slightly bent. Date 1st century A.D.

6. (440). A head with a fan-shaped indented head-dress on the top. The ear ornament is typical and decorated in horizontal grooves. The nose is prominent. Date 1st century A.D.

7. (553). An almost completely defaced head with a fan-shaped indented head-dress on the top. Date 1st century A.D.

8. (210). Head, probably of a female. The ornament in the suspended ear is decorated in vertical lines. The mouth is wide-open. There is an indented broad necklace round the neck. The nose is prominent. The eyes have been indicated by grooves and pupil by circlets. Date 1st-2nd century A.D.

9. (652). A better finished head, though defaced. It is covered by a dark red slip. There is a fan-shaped indented head-dress on the top. The eyes have been prominently shown. The mouth is slit and unproportionately long. Date 1st century A.D.

Terracottas, similar to those described above, have been found at Kausambi and the date assigned is 165-235 A.D.

Plate LIX B. Crudely Handmade Heads with a Tenon below

4. (1825). A defaced head, probably of a female, with a pierced circular ear ornament. There is an indented fan-shaped head-dress on the top. The eyes have been prominently shown. The slit mouth is unproportionately long. Date 1st century A.D.

5. (1465). A damaged head with a prominent nose and well-proportioned slit mouth. The eyes are broad and prominently shown. There is an auspicious mark (*bindi*) on the forehead. Date 1st century A.D.

6. (1160). A defaced head with an auspicious mark (*bindi*) on the forehead. There is an indented fan-shaped head-dress on the top. Date 1st century A.D.

7. (78). A defaced head with prominent eyes and conical head-dress on the top. The ears are fan-shaped. Date 1st-2nd century A.D.

8. (23 A). A damaged head. A dark red slip has been applied over the terracotta. There is an indented fan-shaped high head-dress on the top. The top of the ear is having stud-like ornament. The eyes are prominent. The mouth is applied and slit. It is a little wide-open. Date 2nd-3rd century A.D.

9. (1264). A defaced head with prominent eyes and high fan-shaped head-dress on the top. The mouth has been shown in a very crude manner. Date 1st-2nd century A.D.

Terracottas, similar to those described above, have been found at Ahichchhatra, Ghosi, Bhita and Rajghat and the dates assigned are 450-750 A.D., 1st century A.D., 1st century A.D., and 300-1200 A.D. respectively.

Plate LX A. Crudely Hand-made Heads with a Tenon below

1. (1662). A defaced head with fan-type head-dress decorated in oblique

slashes on the top. The ears are also fan-shaped. The eyes are drooping. The mouth is wide-open. Date 1st century A.D.

2. (794). A defaced head. There is a hooded head-dress on the top. The ears are fan-shaped with hole for carrying an ornament. The nose, eyes and mouth have been shown by pinching. They are unusually small in proportions. The nose between the eyes has been shown in an unusual manner. Date 1st century A.D.

3. (UR). A defaced head with features almost similar to No. 1. (Unstratified).

4. (807). A head with unsymmetrical facial features. There is a fan-shaped decorated head-dress on the top. The forehead carries an auspicious mark (*bindi*). The mouth is small, but wide-open and twisted. The eyes and eyebrows have been shown by deep grooves. The ears are fan-shaped and the chin is broad. Date 1st century A.D.

5. (888). Head with a fan-shaped head-dress and ears. There is an auspicious mark (*bindi*) on the forehead. The eyes are protruded. They have been shown with the help of grooves and circles. The nose is very prominent. Date 1st century A.D.

6. (1406). Head with an unusually projected nose. The decorated head-dress is fan-shaped. The ears are also fan-shaped with holes for carrying ornament. The eyes are protruding. The mouth is wide-open. Date 1st century A.D.

Terracottas similar to those described above, have been found at Ahichchhatra, Kausambi, and Bhita and the dates assigned are 450-750 A.D., 165-265 A.D. and 1st-2nd century A.D.

Plate LX B. Crudely Hand-made Heads with a Tenon below

1. (556). Head, probably of a female, with heavy *kundala* in the ears. There is an auspicious mark (*bindi*) on the forehead. The nose is prominent and mouth long. The eyes are broad. The top of the head carries a projected circular object. Date 1st-2nd century A.D.

2. (748). A defaced head with hairs arranged at centre of the forehead. The small mouth is wide-open. Date 1st-2nd century A.D.

3. (667). Head with a conical head-dress on the top. The eyes are broad and protruding. The mouth is open and the lips are thick The facial features are not symmetrical. Date 1st-2nd century A.D.

4. (311). Head with an auspicious mark (*bindi*) on the forehead. There is an indented fan-shaped head-dress on the top. The eyes are broad. The mouth is wide-open. Date 2nd-3rd century A.D.

5. (424). A damaged head with fan-shaped indented head-dress on the top. The eyes are broad. The facial features are unsymmetrical. Date 1st-2nd century A.D.

6. (UR). An unproportionate head with curved side-locks. The fan-shaped ears are carrying an ornament. There is an indented fan-shaped head-dress on the top in two tiers. The forehead has been adorned with an auspicious mark (*bindi*). The eyes are broad and the chin is heavy. (Unstratified).

Plate LXI A. Female Torso with Suspended Ears

5. (841). A well-finished female torso with long suspended ears. There are holes in the ear for carrying an ornament. The head-dress is decorated in small oblique grooves. The nose is prominent. The eyes have been shown by grooves and relief and the pupil by circlets. The breasts are pointed. The nipples have been indicated by small circular holes. The hands have been drawn apart. There is a decorated necklace round the neck. The terracotta is covered by a red slip. Date 1st century A.D. Similar terracotta has been found at Pataliputra and the date also is the same.

Plate LXI B. Female Figures on Stump

3. (2104). A female figure without head. The breasts are pointed. There is a decorated necklace with a locket in the neck. Date 1st century A.D.

Similar terracotta has been found at Ahichchhatra, Hastinapura, Sravasti and Ghosi and the dates assigned are 650-750 A.D., 12th-13th century A.D., 4th-5th century A.D. and Kushan times respectively.

Plate LXII A. Better-finished Handmade Heads

2. (1290). A female head with fan-shaped ears. There is a necklace with oblique suspended pendants round the neck. The ornament in the suspended ear is decorated in oblique lines. The hair has been tied in a knot above the head. The defaced facial features have been carelessly shown. The heads are stretched. Date 1st century A.D.

3. (1120). A figure, probably of a female, with a decorated fan-shaped head-dress on the top. The ornament in the suspended ear is decorated in a pattern of vertical grooves. The eyebrows and eyes have been indicated by grooves and circles. Date 1st-2nd century A.D.

4. (1689). A female figure with round prominent breasts. There is a necklace of three strands round the neck. The ornament in the ear and the facial features are similar to No. 3. Date 1st century A.D.

5. (1424). An oval head, probably of a female, with a crown-like head-dress ending in a conical shape on the top. The fan-shaped ears are carrying an ornament. There is a necklace round the neck. The facial features have been rendered in a better manner. Date 1st-2nd century A.D.

Terracottas, similar to those described above, have been found at Ghosi and the date assigned is 1st century A.D.

Plate LXII B. Crudely Hand-made Figures with a Stand Base

4. (1155). A female figure with fan-shaped ears and conical decorated head-dress on the top. The eyebrows, eyes and mouth have been shown with the help of grooves in a careless manner. The nose is prominent. The ornament in the ear

is decorated in oblique grooves. The necklace round the neck is applied and decorated. The breasts are pointed. Date 1st century A.D.

5. (1114). A female figure with the right hand resting on the waist. The head-dress is conical. The eyes and mouth have been carelessly shown by grooves. The ornament in the ear is decorated in oblique and vertical grooves. The necklace is applied and indented. The breasts are pointed. The left hand is missing. The fingers of the right hand have been distinguished by grooves. Date 1st century A.D.

6. (488). A crudely manufactured female figure with a frightening expression. The fan-shaped ears are carrying an ornament decorated in vertical grooves. The necklace is also decorated. The breasts are pointed. The facial features are merging in each other. Date 1st century A.D.

Plate LXIII A. Crudely Handmade Figurines with a Stand Base

3. (968). A standing figure, probably of a female, with extended arms. The hair has been arranged on the top of the head in a conical form. The eyes, eye-brows and the mouth have been shown by grooves and the pupil by hole. The ornament in the suspended ear is decorated in vertical grooves. The necklace is also decorated. Date 1st century A.D.

4. (1118). A standing figure, probably of a male, with thick folds of garment falling from the left shoulder and also passing round the neck. The hair has been arranged on the top in a conical fashion. Though the facial features have been damaged, it can be made out that the eyes and eye-brows were indicated by grooves and pupil by hole. The suspended ears hold an ornament. Date 1st century A.D.

Plate LXIII B. Crudely Handmade Figurines with a Stand Base

1. (1397). A female figure on a stump with defaced head. The suspended ear carries an ornament. The necklace is decorated. The breasts are pointed and nipples made prominent by circle. The left hand carries three broad bangles. The figure appears to hold a bowl in the left hand resting on the waist. Date 1st century A.D.

2. (491). A standing female figure with a child sucking the breasts. The figure has been made on a hollow stump. The hands have been rounded up on the chest. The fingers of the feet have been distinguished by grooves. Date 1st century A.D.

3. (1305). A standing female figure without head. The breasts are pointed. The right hand carrying three bangles rests on the thigh. The fingers of the right hand have been distinguished by grooves. The figure has been made on a solid stump. Date 1st century A.D.

4. (997). A female figure without head. The breasts are pointed. There is an indented necklace round the neck. The left hand carrying bangles rests on the abdomen and the right on the thigh. The fingers of the hand and foot have been

distinctly marked by grooves. The foot carries anklet. The feet are resting on a steel-like object. A bowl has been shown below the left hand on the thigh. A stump has been provided at the back of the figure for support. Date 1st century A.D.

Terracottas, similar to those described above in plates LXII B, LXIII A and LXIII B, have been found at Ghosi and Kumrahar and the dates assigned are 1st century A.D. and 3rd-4th century A.D. respectively.

Plate LXV A. Moulded Plaques

5. (776). A damaged seated figure. Traces of necklace and a girdle can be observed. Date 1st century A.D.

6. (703). A standing figure, probably of a female, with the folds of lower garment falling on the feet. Date 1st century A.D.

7. (970). An unproportionate and almost completely defaced figure with the left hand resting on the waist. The breasts are rounded. The head is damaged. Date 1st century A.D.

8. (146). Lower part of a mutilated standing figure, probably of a male. The garment appears to be falling on the sides. Date 1st century A.D.

9. (68). Lower part of a standing figure with the garment covering almost the entire feet upto the ankles. The fingers of the feet have been distinguished by grooves. Date 1st century A.D.

Terracottas, similar to those described above, have been reported from Ahichchhatra, Kausambi. Rajghat and Kumrahar and the dates assigned are 100 B.C. to 100 A.D., 185 B.C. to 25 A.D., Maurya times and 300 to 600 A.D. respectively. Similar terracottas have been reported from the rampart filling at Tilaurkot.

Plate LXVB. Pedestal Votive Figures

2. (47). Lowest part of a mutilated squattish figure with unusual proportions. The girdle is applied. The fingers of the feet have been shown distinctly. Date 1st century A.D.

3. (1665). Lowest portion of a mutilated figure with the fingers of the feet distinctly shown. Date 1st century A.D.

4. (1111). Lowest portion of two mutilated figures, one of them completely damaged. The girdle has been prominently shown. The fingers of the feet have been shown in an irregular manner, though distinctly. Date 1st century A.D.

5. (542). Lowest part of a figure with a trough-like vessel kept in front. Date 1st century A.D.

Terracottas, as described above, were found at Ahichchhatra, Kausambi and Rajghat and the dates assigned are 100—200 A.D.. 1st century A.D. and 1st to 3rd century A.D. respectively.

Plate LXXII A. Crudely Handmade Heads on Handle

3. (UR). Head with an ornament in the suspended ear. The nose is prominent and the lips are heavy and eyes broad. The mouth is open. (Unstratified).

4. (929). Head with fan-shaped ears. The nose is projected. The eyes are broad and lips thick. The head-dress rises above in a pyramidal fashion. Date 1st century A.D.

Terracottas, similar to the above two, have been reported from Bhita and Rajghat and the dates assigned are 1st century A.D. and 300 B.C. to the beginning of the Christian era respectively.

Plate LXXII B. Moulded Head in Round

4. (2). Bust of a female figure with pointed prominent breasts. There is a broad indented necklace round the neck falling over the breasts. (Unstratified).

Plate LXXIV A. Crudely-finished Ferocious Heads

2. (963), A damaged oval head with a prominent nose and wide-open mouth. The left eye has been shown by a groove. The fore-head has been made prominent by a raised band. Date beginning of the Christian era.

3. (657). A damaged oval head with a prominent nose, well-proportioned cheek and mouth, raised eyes and broad chin. The hair appears to have been tied with the help of a band above the fore-head. Date beginning of the Christian era.

4. (1958). A head with a tilted mouth and raised eye brows and bulging eyes with the pupil marked in one eye by a hole. There is a circular decorated head-gear on the top. The mouth is broad and wide-open. Date beginning of the Christian era.

5. (1126). An elongated head with an unusual prominent nose and bent slit month. The eye-brows are raised and the eyes have been indicated by means of groove. The holes of the nostril are prominent. The chin is broad. An indented necklace has been applied round the neck. Date beginning of the Christion era.

Plate LXXV A. Miscellaneous Figurines

4. (397). A head with fan-shaped ears and suspended decorated ear ornament. The head-dress is indented and in two tiers. The eyes are broad and protruding with the pupils shown by means of holes and eye-brows by arched grooves. The nose is prominent and lips are thick. There is an auspicous mark (*bindi*) on the forehead. Date first-second century A.D. Similar heads have been reported from many sites like Ahichchhatra, Rajghat, Kumrahar and Kausambi. But for Ahichchhatra, where it has been dated between 450 and 750 A.D., such heads have been found from Kushan levels.

5. (724). A headless sitting drummer. Date first-second century A.D.

6. (726). A mutilated figurine with a loin cloth and *langoti* of two strands. The

navel has been prominently shown by means of a hole. Date first-second century A.D.

Plate LXXV B. Defaced Heads with Halo

1. (1555). An almost completely defaced head, of which only the open mouth and a little of the nose, eyes and ears can be made out. (Unstratified).

2. (1785). But for the decorated halo in three tiers nothing can be made out. Date beginning of the Christian era.

3. (URA). A defaced head with a prominent nose and broad chin. (Unstratified).

4. (URB). Completely defaced head with a tenon below. (Unstratified).

5. (614). A defaced head with a *bindi* (auspicious mark) on the forehead, broad eyes and prominent nose. The mouth is wide-open and the ears have suspended ornament. Date beginning of the Christian era.

6. (URC). A defaced head with prominent nose and long ears. (Unstratified).

7. (URD). A defaced head with long ears and prominent nose. (Unstratified).

8. (URE). A completely defaced head with long ears. (Unstratified).

9. (URF). A completely defaced head. (Unstratified).

Plate LXXVI A Moulded Heads with Crown and Tenon below

1. (79). A round head with indented necklace. The ears have been indicated by depression. The facial features are charming. Date 1st century A.D.

2. (2180). A beautiful oval head with charming features and high decorated crown of a lady. The ears have been shown by depression. The cheeks are blooming. Date 1st century A.D.

3. (468). A small head with an oblique tenon below. The hair has been arranged on two sides. Both the eyes and nose are prominent. The facial features are very proportionate and charming. Date second-third century A.D.

4. (765). A majestic head with most attractive features. The ears have been shown by depression. The high decorated crown and the facial features in two tiers indicate that the figure is of a male. Date second-third century A.D.

5. (494). A damaged round head of a lady. Date beginning of the Christian era.

Plate LXXVI B. Moulded Heads with foreign features

1. (683). A badly damaged head with fan-type ears. Date beginning of the Christian era.

2. (99). A red-slipped head with protruding eyes, damaged projected nose, coil-type head-dress, fan-shaped ears with hole for ornament. The mouth is slightly tilted and slit. Date beginning of the Christian era.

3. (1120). A red-slipped head with projected nose and hooded-type head-dress covering the ears as well. The eyes are small and protruded. The slit mouth is not symmetrical. Date beginning of the Christian era.

Plate LXXVII A. Handmade Female Torso with Decorated Necklace

1. (940). A heavy female torso with a head-dress carrying circular ornamentation. There is a *bindi* (auspicious mark) on the forehead. The eyes are broad and raised. The nose is prominent and mouth slit. In the ear a suspended custard apple-like ornament has been shown. The chin is broad. The neck has an indented necklace of several strands. An ornamented garland has been shown falling over the prominent round breasts. The torso is hollow. Date second-third century A.D. Similar figure is available from Mathura datable to Mauryan times. Another specimen with a little similarity has come from Rajghat, though the same has been dated to 1200 A.D.

Plate LXXVII B. Headless Female Torso with Decorated Necklace

(959). A female figure almost similar to that illustrated in Plate XXXII. Date is also the same.

Plate LXXVII A. Crudely-finished Buddha-heads

1. (653). An almost completely defaced head with slit mouth and half-closed head. Date lst century A.D.

2. (1647). A defaced head with hair tied into a knot on the top. The hairs are also indicated falling on the broad forehead. The eyes are half-closed and lips thick. Date second-third century A.D.

3. (1647). An almost completely defaced head with half-closed eyes. Date second-third century A.D.

Plate LXXVIII B. Buddha-Head

(749). A beautiful head of Buddha with curly hairs and broad forehead. The eyes are half-closed in meditation. The nose is prominent. The lips are thick and heavy. The mouth is slit and chin prominent. The ears are proportionately smaller. Date second-third century A.D.

Plate LXXVIII C. Buddha-Head

1. A proportionate head of Buddha with curly hairs. The forehead is broad and nose prominent. The eyes are completely closed in meditation. The lips are thick and heavy. The mouth is slit. The ears have been shown with the help of depressions. Date second-third century A.D.

Plate LXXIX. Standing Buddha with Halo

(1782.) A standing Buddha figure with a prominent decorated halo and a crown. The forehead is broad and the eyes are half-closed. The nose is prominent and chin projected. The lips are thick. The hands are shown falling on the sides. A simple ornament is seen under the right arm falling from the left shoulder. The figure wears a girdle of three strands. Date second-third century A.D.

Plate LXXX. Unique sitting Buddha

(1044). A beautiful unique figure of Buddha sitting on a double lotus throne in deep meditation. He is holding the fingers of his left hand into the right. The halo round the head is decorated with radiating sun-rays. The head-dress is beaded. The *urna* mark is seen on the forehead. The *usnisa* appears as a slight projection on the top of the head. The ears are long and pierced. The prominent nose is damaged. The eyes are fully closed in meditation. The lips are thick and heavy. The mouth is slit. Folds of the drapery are very prominent and cover almost the entire half of the body. The right foot is also covered by the drapery, which falls partly on the right shoulder as well. The right hand, a part of the left hand and the feet are bare. The ears are elongated. The navel has been shown prominently. The skill displayed in the overall finish of the terracotta is masterly. The figure is in a unique *mudra*. Date second-third century A.D.

Plate LXXXI A. Leg portion of Buddha in Dhyanamudra

1. (675). Damaged bottom portion of a lion-throne of Buddha sitting in *dhyanamudra*. One of the lions below the left leg is intact. The other lion and the right leg are damaged. Date second-third century A.D.

2. (2093). Damaged bottom portion of Buddha in *dhyanamudra*. The right sole is completely turned upwards which is rather unusual. The fingers of the right foot are also too thick and prominently shown. Date second-third century A.D.

Plate LXXXI B. Sitting Figures (Religious)

1. (1652). A headless sitting figure with a thick staff-like object in his right hand. There is an armlet on the left arm. A prominent star-like jewel (*Srivatsa*) on the chest. Date second-third century A.D.

2. (1650). An almost completely defaced figure similar to No. 1. Date second-third century A.D.

Plate LXXXI C. Jain Figure (?)

(677). A standing nude headless male figure. The hands and feet are damaged. Date second-third century A.D.

Plate LXXXII A. Male Figure with snake-hood (Siva ?)

(1422). A male figure, most probably Siva, with snake-hood on the top. The

snake-hood is decorated with circlets. The hair is shown falling on the forehead like a cap. The ears are fan shaped. The eyes and nose are prominent. There is a slit mouth between the thick lips. The hands are falling on the sides. The nipples are prominently shown. A broad *yagyopavita* decorated with oblique incisions is falling from the left shoulder. It is covering the left nipple partly. Date second-third century A.D.

Plate LXXXII B. Three-eyed Head

(2036). A three-eyed head with heavy *kundalas* in the ear. The head may be of Siva in his *rudrarupa* with an expression of anger on the face, The head-dress is fan-shaped decorated with oblique indented lines in relief. The eyes are broad. The prominent nose is damaged. The ears are fan-shaped with a hole on the top. There are two necklaces, one fitting the neck closely and the other falling upto the breasts. They are ornamented in the pattern of circles in high relief. Date lst century A.D.

ANIMAL FIGURINES

Plate LXXXIII A. Stamped Figurines

1. (1507). A headless figurine covered with a deep red slip. The feet are also missing. The figurine is decorated in angular line divided into different compartments with the help of vertical lines. Decoration in circular notches can also be observed near the tail which is broken. The same design also appears below the neck. A band of triangular design is also depicted round the neck. Period II. Date 5th-4th century B.C.

2. (568). A headless figurine carrying an irregular decoration of horizontal lines crossed by vertical lines. The feet are also missing. The figurine is covered with a red slip. Period II. Date 4th-3rd century B.C.

3. (311). A headless figurine decorated in irregular series of notches between horizontal lines. The feet are also missing. Decoration in notched pattern can also be observed near the neck. Period II. Date 4th-3rd century B.C.

4. (1875). A damaged figurine without feet. It is probably a dog with a strap round the neck. The figure is stamped with circles, which are divided into four compartments, each compartment having a dot in relief. Period III. Date 1st cent. B.C.

5. (248). A headless figurine decorated near the hind legs in two vertical lines with oblong notches in between. The feet are also missing. Period III. Date 2nd century B.C.

6. (464). A headless figurine carrying a decoration of parallel vertical lines in relief on the back and the neck. The feet are also missing Period III. Date 2nd century B.C.

7. (1403). A headless figurine carrying a decoration of diagonal lines. The feet are also missing. Period III. Date 1st century B.C.

8. (646). A headless figurine carrying two types of decoration on its back. One of them represents cross and the other criss-cross lines within square compartments. The feet are also missing. Period IV. Date 1st century A.D.

9. (290). A headless figurine decorated in parallel grooves on the sides. The feet are also missing. There is a cross mark at the back. Period III. Date 2nd century B.C. A few stamped terracotta animal figurines have also been reported from Kausambi. They have been dated to 600 B.C.

Plate LXXXIII B. Painted Figures

1. (2020). A ram-like figurine, of which the feet and mouth are damaged. The eyes have been indicated by incision. Circular pellets are shown in relief. A strip fixed at the back runs across the body. The figurine is painted all over in blackish colour. Period II. Date 5th-4th century B.C.

2. (1984). A figurine of which the feet and mouth are damaged. There are two bold lines in relief, one above the neck running horizontally and the other over the front legs running vertically and crossing the horizontal line at right angles. The tail, though damaged, has been shown prominently and in the manner of having turned back. Period III. Date 1st century B.C.

3. (1816). A figurine with damaged feet, probably a monkey. The tail is turned over the back reaching almost upto the head. Period III. Date 1st century B.C.

4. (1965). A defaced animal with damaged feet, mouth and tail. There are traces of decoration on the forehead. Period III. 1st century B.C.

5. (1956). A black-slipped figurine, probably a dog, with fan-shaped ears. The tail has turned over the back, The face, eyes and ears are painted in buff colour in the pattern of dots. A painted thick band appears round the waist. Period III. Date 2nd century B.C.

6. (975). Head, probably of a lion, on a handle. The eyes are protruding. A crown-like object over the head is in two tiers carrying indented decoration. Period III. Date beginning of the Christian era.

7. (2112). A ram-like figurine with damaged feet. The face is small and projected. The ears falling on the sides are decorated in oblique grooves. The neck is high. The horn is carrying indented decoration. Period III. Date beginning of the Christian era.

8. (1910). A headless figurine with a high neck. The feet are also missing. The body of the figurine is stamped all over in herring-bone pattern. A band appears round the neck. Period IV. Date 1st century A.D.

9. (867). A ram-like animal with protruded mouth and damaged feet. Period III. Date 2nd century B.C.

Painted terracotta animal figurines have been reported from Kausambi (*circa* 250-325 A.D.), Sonpur (200 B.C.-200 A.D.), and Vaisali (150 B.C.-100 A.D.).

Plate LXXXIVA. Animal Figurines with raised Heads

1. (531). A figurine in grey colour, probably a bull. The hump is seen behind the head. The face is painted. Period II. Date 6th-5th century B.C.

2. (1196). A figurine with damaged face and feet. The neck is raised. The figurine may be of a horse. Period II. Date 4th-3rd century B.C.

3. (1571). A figurine in grey colour, probably of a bull. The face is pointed. The hump is seen projected behind the head. Period II. Date 4th-3rd century B.C.

4. (1890). A figurine, in red colour, with damaged feet. It is most probably a bull with the hump shown behind the head. The face is projected. The ears are pressed and stretched sideways. Period III. Date beginning of the Christian era.

5. (563). A figurine with head raised, very much similar to No. 2. The face and the feet are damaged. It may be a horse. Period III. Date beginning of the Christian era.

6. (1916). A figurine, in red colour, probably of a bull, with the hump shown behind the head. The face is projected. Period III. Date 1st century B.C.

7. (521). A figurine, in red colour, with tall feet and projected bird-like face. Period III. Date beginning of the Christian era.

8. (502). A figurine, in red colour, probably of a bull. The face and feet are damaged. The hump is seen behind the head. Period IV. Date 1st century A.D.

9. (1951). A horse, in red colour, with the mouth touching the neck. Period III. Date 1st century B.C.

Similar terracotta animal figurines, as incorporated in this plate, have been reported from Kumrahar (100-300 A.D.) and (300-450 A.D.) and Pataliputra (Mauryan levels).

Plate LXXXIV B. Stamped Bulls

1. (1927). A bull with a straight projected mouth and raised horns. The hump is seen, behind the neck. The figurine is decorated in stamped pattern of circles divided into four compartments, each carrying a dot, all in relief. The eyes and ears have been depicted in a most natural manner. There is a hole in the nostrils for passing the rope. Period II. Date 5th-4th century B.C.

2. (2023). A bull with a decorated garland round the neck. The garland is decorated in circlets with a dot inside in relief. The mouth is projected. There is a hole in the nostrils like No. 1. The eyes are well-finished. The hump is damaged. Period II. Date 6th-5th century B.C.

3. (1110). A better-finished bull with a long curved face and projected hump. The ears are also projected. The stamped decoration on the body is in two patterns, one herring-bone and the other star within a circle. The mouth is open and the eyes are naturalistic. A hole has been provided in the nose for passing the rope. Period III. Date 1st century B.C.

4. (1919). A figurine without any significant features. Period III. Date 1st century A.D.

5. (317). A bull with a long curved face. A cord is seen passing in between the mouth. The hump is damaged. The feet are missing. The figurine is deco-

rated all over the body in horizontal strokes flanked by star-like pattern. Period III. Date 2nd century B.C.

6. (582). A headless bull without feet. It is decorated all over the body including hump in the pattern of wheel with the central hub and spokes. Period II. Date 4th-3rd century B.C.

Similar terracotta animal figurines have been reported from Vaishali (150 B.C.-100 A.D.) and Kausambi (400 B.C.).

Plate LXXXVA. Elephants

1. (1031). An elephant with rider whose head is damaged. He is holding the head of the elephant with the two hands as if drawing the reins. The trunk of the elephant is raised up. The feet are damaged. Period III. 2nd century B.C.

2. (1517). An elephant with the feet completely damaged. The trunk is also partly damaged. It is ornamented all over the body in stamped circles. Period III. Date beginning of the Christian era.

3. (2113). An elephant in grey colour with trunk being drawn into the mouth. Period III. Date beginning of the Christian era.

4. (1782). A crudely-finished elephant without any significant feature. Period III. Date 2nd century B.C.

5. (958). A mutilated figurine of a decorated animal, probably of an elephant. Period III. Date 2nd century B.C.

6. (17). Head, tusk and trunk of an elephant. The figurine is hollow. Period IV. Date 1st century A.D.

7. (1888). Decorated head and trunk parts of an elephant. Period III. Date beginning of the Christian era.

Terracotta animal figurines, similar to those included in this plate, have been found at Hastinapur (600 B.C.—300 B.C.), Kumrahar (300-450 A.D.) and Tilaurakot (300 B.C.).

Plate LXXXV B. Cows, Bulls and Buffaloes

1. (1520). A cow in grey colour. One of the front legs and both hind legs are damaged completely. Period III. Date beginning of the Christian era.

2. (1154). A bull in grey colour with a prominent hump, which is unproportionate to the body. Period III. Date beginning of the Christian era.

3. (1045). A yoked head of a buffalo or bull carrying a star-like decoration. Period III. 1st century B.C.

4. (65). Decorated head of an animal in grey colour. Period IV. Date 2nd century A.D.

5. (UR). Head of a bull with prominent horn. (Unstratified.)

6. (465). A bull with a prominent hump behind the head. The face and feet are damaged. Period IV. Date 3rd century A.D.

7. (1817). A humped bull covered with a bright red slip. The head is completely damaged and the hump partially. Period III. Date 1st century B.C.

8. (1615). Head of a cow or buffalo. Period III. Date beginning of the Christian era.

9. (507). A decorated humped bull with a hole in the neck. The pattern of decoration is oblique lines drawn on either side of the tail and the hump. The neck and face are also decorated in grooved lines. Period III. Date 1st century B.C.

10. (849). A bull with damaged feet and mouth. Period III. Date 1st century B.C.

Similar terracotta animal figurines have been reported from Vaishali (150 B.C.-100 A.D.), Kumrahar and Tilaurakot.

Plate LXXXVI A. Birds

1. (848). Mutilated piece of a bird with decorated feathers. Period III. Date beginning of the Christian era.

2. (1683). A completely defaced bird. Period III. Date 1st century B.C.

3. (1052). A bird with damaged feathers and legs. Period III. Date 2nd century B.C.

4. A doubtful piece, may be of a bird, of which physical features cannot be made out. Period III. Date 1st century B.C.

5. (1306). A bird with decorated feathers and long body. The feet and one side of the feathers are damaged. Period III. Date 1st century B.C.

6. (772) A mutilated flying bird with stretched wings. Period III. Date 1st century B.C.

7. (84). A doubtful piece, may be of a bird, of which physical features cannot be made out. Period III. Date beginning of the Christian era.

8. (82). A flying bird with stretched wings and open mouth. Period III. Date beginning of the Christian era.

Terracotta animal figurines, similar to those included in this plate, have been found at Rajghat (300 B.C.—1200 A.D.), Kausambi (50-200 A.D.), Sonpur (650 B.C.—200 A.D.) and Pataliputra (Mauryan-Kushan).

Plate LXXXVI B. Birds

1. (1880). Head and neck of a bird covered with a fine slip of black colour. The eyes have been shown in relief. There is a perforation at the neck either for drawing or suspension. Period II. Date 6th-5th century B.C.

2. (7). A bird without head on a stand. The tail is decorated. Period IV. Date 3rd century A.D.

3. (366). A duck-like bird sitting on an oblong object of the shape of a dish. Period III. Date 1st century B.C.

4. (689). A bird with stretched feathers. The eyes have been shown in relief. The face and feet are damaged. Period IV. Date 1st century A.D.

5. (114). A bird with stretched feathers and tail, both of which are decorated. The eyes have been indicated by holes. Period IV. Date 2nd century A.D.

Similar terracotta animal figurines have been found at Pataliputra (Mauryan-Kushan) and Kausambi (100-200 A.D.).

Plate LXXXVII A. Bridled Heads

1. (2018). A bridled head, most probably of a horse. The bridle is seen round the mouth, above the nose upto the head and on the two sides of the mouth extending upto the head. One strap of the bridle is passing over the nose vertically. Period II. Date fifth-fourth century B.C.

2, (1369). A bridled head, most probably of a horse. The bridle is seen passing through the mouth. A decorated bridle-strap is passing over the nose and extending upto the head. The mein behind the head is decorated with incised lines. Ornamentation of herring-bone pattern can be observed over the head and ears. Period IV. Date beginning of the Christian era.

3. (1056). Head of a bridled animal, which may either be a horse or a buffalo. The bridle is decorated and passes through the mouth above the nose upto and over the head. Period III. Date second century B.C.

4. (1852). Head of a bridled animal, probably a horse. The decorated bridle passes through the mouth, above the nose upto the head and over the nose vertically. Period III. Date second century B.C.

5. (829). Head of a bridled animal, probably a horse. The decorated bridle passes through the mouth and also over the head. Period III. Date first century B.C.

6. (122). Decorated head of a horse. The traces of bridle can be observed. There is a decorated design of wheel with spokes over the head. Period III. Date first century B.C.

Terracotta animal figurines, similar to those included in this plate, have been reported from Hastinapur (200 B.C.-300 A.D.), Vaishali (C. 350-150 B.C.) and Kumrahar.

Plate LXXXVII B. Bridled Horse

1. (693). Head of a bridled horse beautifully decorated. The decorated bridle is passing over the head. The pinched ears have been shown in naturalistic manner. The popular feather-like decoration round a stick has been affixed immediately behind the head. The eyes have been shown by means of incisions and punching. Period III. Date first century B.C.

Plate LXXXVII C. Bridled Horse

1. (308). A beautiful bridled horse with a jewel in front of the head. The decorated bridle passes through the mouth and extends upto the head. The bridle also passes over the mouth and the head. There is a decorated strap round the neck. The body is decorated with groups of vertical and horizontal strokes. Period IV. Date third century A.D.

Plate LXXXVIII A. Miscellaneous Figures

1. (1815). An elephant with damaged feet and trunk. Period III. Date first century B.C.

2. (1973). A headless animal in grey colour, probably a dog. The feet are also damaged. Period III. Date fourth-third century B.C.

3. (1985). An animal, probably a dog. The face and feet are damaged. Period II. Date fifth-fourth century B.C.

4. (1948). An unidentifiable animal with damaged feet and face. The figure has a fan-shaped decoration over the head. Period III. Date second century B.C.

5. (1417). An animal, probably a dog, with damaged feet. Period III. Date second century B.C.

6. (1079). An animal, probably a dog. Hind feet are completly damaged. Period IV. Date beginning of the Christian era.

7. (589). Another specimen of a dog with face and feet damaged. Period IV. Date beginning of the Christian era.

8. (1959). An animal with damaged head. Period III. Date second century B.C.

9. (2). An animal, most probably a bull. The face and feet are damaged. Period IV. Date beginning of the Christian era.

10. (1283). An animal, probably a horse, with hind portion completely damaged. Period IV. Date second century A.D.

11. (592). An animal, probably a dog, with hind portion completely damaged. Period IV. Date beginning of Christian era.

12. (500). A bull with the hind portion and front feet completely damaged. Period IV. Date third century A.D.

Plate LXXXVIII B. Miscellaneous Figures

1. (1237). A horse covered with bright red slip. The mein has been prominently shown. Period III. Date second century B.C.

2. (335). A horse with damaged feet. Period IV. Date first century A.D.

3. (18). A bull rider. The heads of both the rider and the bull are damaged. Period IV. Date beginning of the Christian era.

4. (84). A decorated animal, probably a horse with damaged feet and face. The animal was probably bridled. There is a decorated strap round the neck. The decoration all over the body is mainly of vertical and horizontal strokes in groups. Period IV. Date third century A.D.

5. (369). Head of an animal, probably a monkey, with the hind portion completely damaged. The front feet are also partially damaged. Period IV. Date first century A.D.

Specimens, similar to some of those described above, have been reported from Kumrahar (100-300 A.D.), Charsade (3rd century B.C.), Kausambi (4th century B.C.) and Vaishali (15 B.C—100 A.D.).

Plate LXXXIX A. Miscellaneous Figures

1. (539). An animal in grey colour, probably a boar, of which the face and feet are damaged. Period II. Date sixth-fifth century B.C.

2. (1905). An animal in grey colour, probably a bull with a prominent hump which is damaged. Period III. Date beginning of the Christian era.

3. (1456). An animal, probably a bull, with the hind portion completely damaged. A hole has been provided in the mouth for drawing. Period III. Date second century B.C.

4. (430). An unidentifiable mutilated animal figure. Period III. Date first century B.C.

5 (589). A representation of a lion with mein and open mouth. Period IV. Date beginning of the Christian era.

6. (251) A damaged head of a horse with prominent mein and raised ears. Period III. Date second century B.C.

7. (2026). An unidentifiable damaged head. Period II. Date fifth-fourth century B.C.

Specimens, similar to some of those described above, have been found at Prahaladpur (C. 160-20 B.C.), Mathura (C. 400-200 B.C.), Kausambi 100 B.C.–50 A.D.) and Pataliputra (Mauryan).

Plate LXXXIX. Miscellaneous Figures

1. (1289). Head of an unidentifiable animal with an open mouth. The ears, nostrils and eyes have been shown prominently. Period IV. Date third century A.D.

2. (193). An animal in grey colour, probably a wild boar. The head and feet are damaged. Period IV. Date third century A.D.

3. (13). A tortoise. Period IV. Date first century A.D.

4. (177). An unidentifiable animal with a damaged head. Period IV. Date first century A.D.

5. (185). Damaged head of an unidentifiable animal. Period IV. Date third century A.D.

6. (83). An animal in grey colour with hind portion completely damaged. Face and one of the front legs are also damaged. Period IV. Date third century A.D.

Specimens, similar to some of those described above, have been reported from Kausambi (200 A.D.) and Pataliputra (Mauryan-Kushan).

11

Beads

Terracotta Beads

Beads in various materials happen to be the most popular ornament recovered from the excavations. Terracotta beads are the largest in number, as many as eight hundred and fourteen, encountered from all the levels of the site. The plasticity of material for preparing any shape according to the taste of the people and easy availability alongwith the low cost within the means of common man were different factors responsible for the popularity and general appeal for beads in terracotta. The chart at the end presents a clear picture of their distribution in different levels of occupation.

The limited area of operation in the deposits of Period I yielded twenty-nine terracotta beads. Two hundred and twenty-nine beads were encountered in Period II. The largest share went to Period III accounting for three hundred and seventy-five beads. One hundred and eighty-one beads were recovered from the occupation of Period IV. As a whole, the beads are of different shape and design following different techniques. Noteworthy among them are vase-shaped, areca-nut shaped, spherical, globular, barrel, cylindrical, tubular, drum-shaped, disc-shaped and pendant beads of various types. Wheel-turned, moulded and hand-made were the three methods used for manufacturing the beads. The different techniques were adopted according to the needs and requirements for particular shapes and designs.

Fine clay was generally used for manufacturing the beads. Special care was taken in selecting the clay for areca-nut and vase-shaped beads, for which fine-grained alluvial soil brought by the rivers was available. Vase-shaped beads of different size and shape happen to be the most popular variety and dominate the entire occupation right from the earliest times. In addition, four areca-nut shaped and a single specimen of hand-made truncated bicone bead of irregular surface were found in Period I. Both the varieties were fired in closed kiln under reducing conditions to produce a grey-coloured surface.

Vase-shaped beads are angular or circular in shape with disc-like or collared rim and truncated or ringed bottom. They are invariably fired under oxidized condition resulting in a red-coloured surface occasionally treated with a slip or wash. A few specimens with a black fabric bear the testimony of a closed kiln firing

under reducing conditions. A large regular perforation has been used in all the specimens of vase-shaped beads.

Areca-nut-shaped beads happen to be the next in order of popularity. They are made invariably of fine clay on a fast wheel and baked very well in a closed kiln under reducing conditions resulting in a black, smoky grey or grey surface. Some of these beads have been treated with a slip or wash, a restricted number having been further burnished. The beads have a flat, concave or convex bottom and truncated top and bear close striation marks. Amongst areca-nut shaped beads red-coloured surface as a result of firing under oxidized conditions is rarely found.

Next in order are the spherical beads of various size. They are hand-made with an irregular surface, generally baked in closed kiln under reducing conditions to present smoky grey or black surface. They are generally devoid of any surface treatment. Specimens of beads baked under oxidized conditions resulting in a red surface are not altogether absent. Some of them exhibit a red slip coating on the surface.

The pendant beads are of different shape namely crescent, tubular, cylindrical, or bar-like with perforation at both the ends. A cylindrical circular pendant bead has got perforation on the top only, which indicates that it was meant for suspension. A reel-shaped pendant bead having extended ends at bottom has been provided with a socket-hole, besides a longitudinal perforation. Another pendant bead with six sides has got perforation across, besides a large socket hole. All the pendant beads are largely hand-made and fired both in a closed kiln under reducing conditions producing grey surface as well as under oxidized conditions resulting in a red sucrface. The latter is occasionally devoid of any treatment.

The perfect skill exhibited by the globular beads with smooth round surface, varieties in barrel, cylindrical, tubular and drum-shaped beads and the mould-made specimens, like one truncated bicone tubular, one short truncated convex bicone circular, convex bicone disc bead and pendant beads of different variety bear ample testimony to the artistic aptitude of the people.

ILLUSTRATED SPECIMENS

Plate XC A

1. A hand-made cylindrical pendant bead with flattened extended corners and perforated ends. Made of fine clay, treated with a chocolate slip and well-baked under oxidized condition. From the upper level of Period III.

2. A hand-made crescent-shaped pendant bead of irregular section. Made of fine clay and well-baked under oxidized condition. Perforation at the end. Broken at centre. From the lower level of period II.

3. A hand-made reel-shaped pendant bead with extended ends at bottom to make it reverse 'T' shaped, circular longitudinal perforation and an extra socket

hole from one side. Made of fine clay and well-baked at high temperature under reducing condition resulting in grey colour. From the upper level of Period IV.

4. A hand-made cylindrical circular pendant bead with a flat top for large regular perforation for suspension. Made of fine clay and well-baked. Lower part damaged. From the upper level of Period II.

5. A pear-shaped bead tapering to with a truncated ring-shaped apex and slightly convex bottom. Concentric lines all around the body. Made of fine clay, treated with a red slip and well-baked. From the lower level of Period IV.

6. A hand-made short cylindrical circular bead with concavo-convex sides. Made of fine clay, treated with a red polish and well-baked. From the middle level of Period III.

7. A small-sized spherical bead. From the lower level of Period IV.

8. An areca-nut-shaped bead with a flat bottom. Made of fine clay and fired under oxidized condition. From the middle level of Period III.

9. A hand-made disc bead of circular shape. Made of fine clay and well-baked. From the upper level of Period III.

10. A hand-made convex bicone disc bead of circular shape. Made of fine clay, treated with a red slip and well-baked. From the middle level of Period IV.

11. A miniature globular bead in grey colour, partly damaged. From the lower level of Period IV.

12. A hand-made bead of hemispherical shape with a concave bottom. Made of fine clay and well baked under reducing condition resulting in a grey surface. From the lower level of Period III.

13. A hand-made medium-sized spherical bead. Fired under oxidized condition. From the middle level of Period III.

14. As above with an irregular surface. From the upper level of Period III.

15. A hand-made small-sized spherical bead. From the lower level of Period III.

16. A hand-made medium-sized spherical bead. Made of fine clay, treated with a red slip and well baked. From the upper level of Period III.

17. A hand-made long barrel circular bead with perforated ends, one of them damaged. Made of fine clay and ill baked. From the lower level of Period III.

18. A hand-made tubular bead. From the middle level of Period III.

19. A hand-made long barrel circular bead with perforated ends, one of them damaged. From the lower level of Period III.

20. A hand-made long barrel circular bead with perforated ends. From the lower level of Period III.

21. A hand-made *tubular* bead in irregular shape. Made of fine clay, treated with a yellow slip and well baked at high temperature under reducing condition resulting in a grey colour. From the middle level of Period III.

22. A variant of 19. From the lower level of Period III.

Plate XCB

1. A cylindrical circular pendant bead with a slightly out-curved flattened concave bottom. Perforation against the cylindrical body for suspension. Made of fine clay, well-baked under oxidized condition resulting in red colour and treated with a red slip. From the lower level of Period III.

2. A hand-made barrel-shaped bead with irregular surface. Made of fine clay, treated with a red slip and not well baked. From the middle level of Period III.

3. A vase-shaped medium-sized circular bead with a damaged rim. Made of fine clay and fired under oxidized condition. From the lower level of Period III.

4. A large pear-shaped bead with a flat bottom bearing string-cut marks and truncated top. Made of fine clay, treated with a red slip and well-baked under oxidized condition. From the middle level of Period II.

5. A vase-shaped annular bead with an internal bevelled rim, deeply grooved constricted neck and flat ring-bottom. Made of fine clay, treated with a fine red polish and well baked under oxidized condition. From the middle level of Period II.

6. A vase-shaped annular bead with a disc-like rim and flat ring-bottom. Made of fine clay, treated with a bright red slip and fired under oxidized condition. From the middle level of Period II.

7. A vase-shaped short circular bead with disc-like rim and truncated flat bottom. Made of fine clay, treated with a red slip and fired under oxidized condition. From the middle level of Period III.

8. A vase-shaped standard circular bead with an internally bevelled rim. Made of fine clay, treated with a bright red polish and fired under oxidized condition. From the lower level of Period III.

9. A vase-shaped standard annular bead with an internally bevelled rim and deeply grooved constricted neck. Made of fine clay, treated with a red slip and fired under oxidized condition. From the upper level of Period III.

10. A miniature vase-shaped annular bead, internally bevelled partly damaged rim and flat ring-bottom. Made of fine clay, treated with a red slip and fired under oxidized condition. From the middle level of Period II.

11. A vase-shaped short annular bead with an internally bevelled rim, deeply grooved constricted neck and concave bottom. Made of fine clay, treated with a red slip and well-fired under oxidized condition. From the middle level of Period I.

12, A vase-shaped annular bead with an internally bevelled rim, grooved constricted neck and sharp-cut flat bottom. Made of fine clay, treated with a red slip and well-fired under oxidized condition. From the middle level of Period I.

13. A vase-shaped bead with a collared rim, pear-shaped profile and flat bottom. Made of fine clay, but not well fired. From the lower level of Period III.

14. A vase-shaped medium-sized circular bead with a disc-like rim, constric-

ted neck and flat truncated base. Made of fine clay, treated with a red slip and fired under oxidized condition. From the upper level of Period II.

15. A vase-shaped bead with a disc-like rim and truncated bottom. Made of fine clay, mixed with mica particles and fired under oxidized condition. From the middle level of Period II.

16. A vase-shaped bead with a disc-like rim, globular profile and flat bottom. Made of fine clay but ill-fired. From the lower level of Period III.

17. A vase-shaped standard circular bead with a collared rim and truncated flat bottom. Made of fine clay, treated with a red slip and fired under oxidized condition. From the lower level of Period III.

18. A vase-shaped standard circular bead with a collared rim and flat bottom. Made of fine clay, treated with a fine red slip and fired under oxidized condition. From the lower level of Period I.

19. As above, but miniature in size. From the lower level of Period I.

20. A vase-shaped circular bead with a collared rim, globular profile and flat bottom. Made of fine clay, treated with a red slip and fired under oxidized condition. From the lower level of Period III.

Plate XCI A

1. A vase-shaped annular bead with an inconspicuous disc-like rim. Made of fine clay, well-baked at high temperature under reducing condition resulting in smoky-grey surface. From the lower level of Period III.

2. A hand-made small-sized spherical bead. Made of fine clay, well baked at high temperature under reducing condition resulting in a grey colour. From the middle level of Period III.

3. A hand-made medium-sized spherical bead. Made of fine clay and well baked at high temperature under reducing condition resulting in a grey colour. From the middle level of Period III.

4. A hand-made solid cubical pendant bead with six sides, trapezoid in section and round sides, bearing cross perforations and a socket hole over the apex (fifth side). Made of fine clay and well baked at high temperature under reducing condition resulting in a smoky-grey colour. From the middle level of Period IV.

5. An areca-nut-shaped bead with a tapering top, concentric lines incised all around the body, concave bottom and truncated top. Made of fine clay, treated with a black slip and well baked at high temperature under reducing condition. From the middle level of Period IV.

6. An areca-nut-shaped bead with a slightly concave base and apex. Made of fine clay, treated with a fine ashy-grey polish and baked at high temperature. From the upper level of Period I.

7. A miniature globular bead. From the lower level of Period III.

8. An areca-nut-shaped bead with a concave base and truncated apex. Made of fine clay and treated with a fine black polish. From the upper level of Period II.

9. A vase-shaped bead with a disc-like rim and truncated bottom. Made of fine clay mixed with mica particles and fired under oxidized condition. From the middle level of Period I.

10. A hand-made medium-sized spherical bead. Made of fine clay and well baked. From the middle level of Period III.

11. A variant. From the upper level of Period III.

12. Another variant. From the middle level of Period III.

13. Another variant. From the lower level of Period IV.

14. Another variant, smoky-grey in colour. From the middle level of Period III.

15. A medium-sized globular bead. From the upper level of Period II.

16. A variant of No. 10 with irregular perforation. Blackish in colour. From the upper level of Period III.

17. A hand-made elongated drum-shaped bead, circular in shape. Made of fine caly and well baked at high temperature under reducing condition resulting in a smoky-grey surface. From the lower level of Period III.

18. A variant of No. 10. Fired under oxidized condition. From the upper level of Period II.

19. A hand-made small-sized globular bead. Made of fine clay, treated with a grey polish and well baked at high temperature under reducing condition resulting in a smoky-grey colour. From the upper level of Period III.

20. A hand-made long truncated bicone circular bead. Made of fine clay and well-baked at high temperature under reducing condition resulting in smoky-grey colour. From the lower level of Period III.

21. A hand-made elongated cylindrical drum-shaped bead, circular in shape. Made of fine clay and well baked at high temperature under reducing condition resulting in grey surface. From the lower level of Period III.

22. A hand-made small-sized short truncated convex bicone circular bead. Made of fine clay and well baked at high temperature under reducing condition resulting in smoky-grey surface. From the middle level of Period IV.

23. A mould-made long truncated bicone tubular bead. Made of fine clay mixed with mica particles and ill baked smoky-grey surface. From the middle level of Period IV.

24. A hand-made drum-shaped bead with a circular uneven surface. Made of fine clay and well baked at high temperature under reducing condition resulting in a grey surface. From the middle level of Period I.

Terracotta Beads

	Period I			*Period II*			*Period III*			*Period IV*		
	L	M	U	L	M	U	L	M	U	L	M	U
(i)	3	9	17	35	90	104	150	107	118	81	59	41
	29			229			375			181		

Beads in other Materials

The excavation at Ganwaria yielded 275 beads of various materials, some of which are semi-precious stones. Beads of copper have been dealt with under metal objects. The total number includes nineteen pendant beads. Amongst these, four are from Period I; one from the lower, two from the middle and one from the upper levels. Of the 54 beads occurring in Period II, twenty are from the lower, twenty-three from the middle and the rest eleven from the upper levels. With a total number of 154 beads in Period III, eighty are found in the lower levels and thirty-seven each in both middle and upper levels. In Period IV there are only 63 beads; twelve occurring in the lower, nine in the middle and forty-two in the upper levels, which includes surface collection.

The materials used for manufacturing the beads in semi-precious stones are carnelian, agate, crystal, quartz, onyx, sardonyx, jasper, chalcedony, schist (touch stone), faience, amethyst and heliotrope. Glass, ivory, coral, paste and soapstone were the other materials used for the purpose. Special care was taken to select the material for a particular type and shape of the bead, which shows the skill and expertise in bead-making technology. The absence of waste materials and occurrence of only three specimens of unfinished beads, two in schist and one in glass, amply indicate that Piprahwa-Ganwaria was not the factory site for bead-making industry. The occurrence of one of the glass beads with vertical projected grooves on upper surface prepared out of a mould found at Rajghat (Pl. XVA). Period III as well is a very good evidence to establish some sort of relationship between the two sites. However, it cannot be said that the people were completely ignorant of bead-manufacturiug process. The appearance of a polishing stone with different sizes of grooves and channels indicates that beads were cut and polished as per requirement and taste of the people by the local artisans. Beads of glass, carnelian, agate, and crystal are more in number, accounting for eighty-seven, sixty-six, thirty-nine and twenty-one respectively. The rest sixty-two beads are shared by onyx, ten; chalcedony, eight; paste, eight; sardonyx, seven; jasper, seven;

ivory, seven; coral, four; quartz, four; and heliotrope, faience, amethyst, and soapstone one each.

The total number of beads in Period IV (upper levels)multiplied by the inclusion of surface collections, otherwise the frequency is far less as compared to the preceding Periods. Period III of Ganwaria has yielded the largest number of beads and pendants in all materials. Period I has been represented by faience, onyx, carnelian and glass with a single specimen in each.

Glass accounts for the largest number. Of the eighty-seven beads found in all the Periods, one is from Period I (upper level); nineteen from Period II; fifty-two from Period III and rest fifteen from Period IV. The major shapes represented include spherical (inclusive of standard circular, oblate and ellipsoid); barrel, cylindrical, multifacet geometrical, convex bicone/cone inclusive of flattened opposite sides; disc beads of different shapes inclusive of collared variety and miscellaneous beads like eye-shaped and elongated vase-shaped.

Carnelian in semi-precious variety happens to be the next in order of frequency with a total number of sixty-six. Like glass, carnelian also figured in all the Periods. It starts from the middle levels of Period I with a long cylindrical square bead. Seventeen beads were picked up from Period II, with eight in the lower and nine in the middle levels. Period III has yielded twenty-eight carnelian beads, of which fifteen, five and eight were found respectively from lower. middle and upper levels. The rest twenty are from Period IV, of which the majority, numbering thirteen, were surface collection. Of the other seven, four were from lower and three from the middle levels. The major shapes in carnelian are spherical, mostly standard circular; convex bicone/cone inclusive of flattened opposite sides; pendant, mostly of dagger shape; cylindrical; barrel; disc beads of different shapes; and etched beads exhibiting designs like hollow cross and circles, bands and dots arranged in spiral circle. It is carnelian which has produced maximum number of pendants and beads of etched variety.

Agate is the next in order of frequency, with a total number of thirty-nine beads. Of them, twenty-one specimens figure in Period III and the rest eighteen are equally divided in between Periods II and IV of the site. The major shapes of bead in agate are barrel (twelve); covex bicone/cone inclusive of flattened opposite sides (nine); spherical of standard circular oblate and ellipsoid (seven), cylindrical, pendant, etched bead (two each); and geometrical (one).

Crystal has twenty-one beads to its credit, out of which four occurred in Period II, three in the middle and one in the upper levels; fourteen in Period III, five each in the lower and middle and four in the upper levels; three in Period IV, two in the lower and one in the upper levels. The main shapes are confined to convex bicone/cone; barrel (seven each); geometrical (three); cylindrical (two), spherical and disc (one each).

Onyx, like carnelian, is the other semi-precious stone, which has been repre-

sented in all the Periods of the sites. Of the ten beads in total, one each have been picked up from the middle levels of Period I and lower levels of Period II; five from Period III, four from the lower and one from the upper levels; and three from Period IV, all from the upper levels. The principal shapes are restricted to barrel (six); pendant (three) (all leech shaped); and convex bicone (one].

Out of eight beads in chalcedony, only a long specimen was picked up from the middle levels of Period II and the rest seven occurred in Period III, two in the lower, three in the middle and two in the upper levels respectively. The main shapes in chalcedony are spherical (six); standard circular (five); ellipsoid (one); barrel (one); and pendant (one); the last being a long tapering circular specimen with perforation (damaged) on its thicker end. It was picked up from the middle levels of Period III.

Barring a single specimen collected from the upper levels of Period IV, the rest six, out of seven beads, in jasper have been picked up from Period IV with a distribution of two, one and three in the lower, middle and upper levels respectively. Barrel (three); cylindrical (two); geometrical, ten-faced (one) are different shapes represented in jasper.

There are only seven beads of sardonyx, another semi-precious stone. Of them, one each have come from lower levels of Period II and middle levels of Period III respectively and five from Period IV, two from the lower and three from the upper levels. Cylindrical (two), barrel, standard circular, eye-designed and etched, one each, are the various shapes of beads in sardonyx.

All the four beads in quartz have been picked up from Period III of the site, one being from its lower and the rest three from the upper levels. The shapes represented are geometrical (two), convex bicone with flattened opposite sides (one). Of the three beads in schist, two have come from the upper levels of Period III and one from the lower levels of Period IV. Two of them are spherical in shape and the other is a pendant. The other semi-precious stones like faience, amethyst, and heliotrope are represented by a single specimen in each and are confined to barrel shape only. They have been picked up from lower levels of Period I and lower and the middle levels of Period IV respectively.

Beads manufactured in other materials like paste, ivory, coral and soapstone are respectively eight, seven, four and one in number. Out of eight specimens in paste, four were picked up from Period III, two each from its lower and middle levels, and the rest four from Period IV, one from the middle and three from the upper levels. The shapes represented in paste are barrel (three), standard circular (two), cylindrical, circular and convex bicone, one each.

The beads in ivory are seven in number, of which two are from Period II, one each from its lower and middle levels; three from Period III, two from its lower and one from the middle levels; and the rest two from Period IV, one each from the middle and upper levels. Barrel (three), spherical (two, including oblate and ellipsoid) convex bicone and disc, one each are the different shapes of bead. Four beads of coral

have been collected from Period III, two each from its lower and middle levels and the shapes are cylindrical (three) and barrel (one). A single specimen of bead in soap-stone, picked up from the lower levels of Period III, is a crude variety of convex bicone.

According to the table at the end, the shape-wise distribution of the beads in different materials and Periods is in the following order of frequency.

1. Barrel shape, 2. Spherical including standing standard circular, oblate and ellipsoid; 3. Convex bicone/cone; 4. Cylindrical; 5. Geometrical; 6. Pendant; 7. Disc; 8. Etched; 9. Convex bicone with flattened sides and 10. Miscellaneous shapes like eye-bead and vase-shaped.

Further, the above mentioned major shapes are divided into sub-varieties on the basis of their length, shapes and transverse section. Barrel-shaped beads (in faience, Period I lower levels), cylindrical (in carnelian, Period I middle levels), pendant (in onyx, Period I middle levels), geometrical (in glass, Period I upper levels), are marked by their presence in Period I of the site. They continued to occur through the succeeding Periods with elaborate modifications and multiple additions in their shapes. The other major shapes like spherical, convex bicone/cone, convex bicone with flattened sides, disc, etched and miscellaneous appeared in Period II and continued in later Periods.

The semi-precious stone beads, playing a dominant and major role, have been represented in all the shapes and sub-shapes, whereas other materials like paste, ivory, coral and soap-stone held a subordinate position, confined to limited number of shapes. The glass bead, though largest in number, have not been produced in all shapes and sub-shapes. They are conspicuously absent in shapes like convex bicone/cone inclusive of flattened sides, pendant and etched one.

The table at the end showing period-wise distribution of the beads will show that Period III has yielded the largest number of beads both in variety and shape. It was the flourishing Period of the site which, in turn, is amply proved by the richness of other antiquities as well. The perfection in balance, harmony in shapes, particularly in geometrical sides of all ranges from circle, rectangle to heptagon and multiple division to even twelve facets with well-cut sides reveal that the semi-precious stone beads were first lathe turned and then were given the finishing touches on bead-polishing stone. The glass beads were mostly prepared out of mould.

Illustrated Specimens

Plate XCI B

1. Long, cylindrical, circular, etched carnelian bead with five white bands. From the middle level of Period II.

2. Long, barrel, circular, white etched carnelian bead. From the lower level of Period II.

3. Long, cylindrical, circular, sardonyx bead with banded line design. From the upper level of Period IV.

4. Long barrel, etched bead of agate. From the lower level of Period III.

5. Long, cylindrical, circular, etched carnelian bead with three white bands. From the lower level of Period III.

6. Long barrel, circular, faience bead. From the lower level of Period I.

7. Long, barrel, circular, carnelian bead with four white lines. From the lower level of Period IV.

8. Long, cylindrical, circular, etched carnelian bead. From the lower level of Period II.

9. Prominent-ridged dagger-shaped pendant bead with suspended pointed end, made of carnelian. From the lower level of Period II.

10. Prominent-ridged dagger-shaped pendant carnelian bead with suspended pointed end. From the upper level of Period III.

11. Ridged dagger-shaped pendant bead with suspended pointed end in carnelian. From the upper level of Period III.

12. Prominent-ridged dagger-shaped pendant bead of carnelian with suspended pointed end. From the upper level of Period III.

13. Prominent-ridged dagger-shaped pendant agate bead with suspended pointed end. From the middle level of Period II.

14. Long, tapering, cylindrical, circular pendant bead of chalcedony. Perforation on the thicker end. From the middle level of Period III.

15. Long, barrel, circular, etched carnelian bead with two lines design. From the middle level of Period III.

16. An amulet pendant bead of an axe shape in agate. From the lower level of Period III.

17. Cylindrical disc-bead with an etched design of two lines, made out of carnelian. From the lower level of Period III.

18. Semi-circular, carnelian disc-shaped pendant with double perforation and truncated segment section. From the middle level of Period II.

19. Semi-circular, disc, barrel, pendant bead of carnelian with double perforation. From the lower level of Period III.

20. Square, carnelian disc-bead with diagonal perforation, hollow cross-etched design within a border. From the middle level of Period II.

Plate XCIIA

1. Long, barrel, circular, agate, bead with banded lines. From the lower level of Period II.

2. Long, barrel, circular, heliotrope bead. From the middle level of Period III.

3. Long, barrel, circular agate bead. From the lower level of Period III.

4. Standard cube (square) with corners chopped off into triangles to make it twelve-faceted, made out of agate. From the lower level of Period IV.

5. Long, barrel, circular agate bead. From the upper level of Period III.

6. Long, truncated bicone, hexagonal agate bead. From the lower level of Period III.

7. Long, barrel, triangular agate bead. From the lower level of Period III.

8. Long, barrel, circular etched bead of paste. From the upper level of Period IV.

9. Long, barrel. triangular onyx bead. From the upper level of Period IV.

10. Long, cylindrical, circular coral bead with double grooved neck on one end, the other being damaged. From the upper level of Period III.

11. Long, cylindrical, circular agate bead. From the lower level of Period III.

12. Long, convex bicone, hexagonal agate bead with opposite flattened sides. From the upper level of Period IV.

13. Long, barrel, square onyx bead. From the upper level of Period IV.

14. Short, truncated, convex bicone, triangular onyx bead. From the upper level of Period III.

15. Long barrel, triangular agate bead with banded lines. From the middle level of Period IV.

16. Long, convex, bicone, hexagonal agate bead. From the middle level of Period III,

17. Long, convex, bicone, hexagonal agate bead with two opposite flattened sides. From the lower level of Period II.

18. Long, barrel, circular onyx bead with alternate bands of white and black. From the lower level of Period III.

19. Long, barrel, circular onyx bead. From the lower level of Period III.

20. Long, truncated, convex, bicone, hexagonal agate bead with two opposite flattened sides. From the middle level of Period IV.

21. Standard barrel, circular agate bead with banded lines. From the lower level of Period II.

22. Standard barrel, circular onyx bead. From the upper level of Period IV.

23. Standard circular agate bead. From the lower level of Period II.

24. Short, truncated. convex cone, square agate bead. From the lower level of Period II.

Plate XCII B

1. Standard circular eye bead of glass. From the middle level of Period III.

2. Standard circular bead with naturally formed eye design in sardonyx. From the lower level of Period IV.

3. Standard circular eye bead of agate. From the middle level of Period III.

4. Standard circular chalcedony bead with eye design. From the lower level of Period III.

5. Standard circular sardonyx bead with etched design of white dots arranged in spiral circles. From the upper level of Period IV.

6. Standard circular carnelian bead. From the upper level of Period III.

7. Standard circular chalcedony bead. From the middle level of Period II.
8. Standard circular carnelian bead with etched design of white dots arranged in spiral circles. From the lower level of Period III.
9. Standard circular carnelian bead. From the lower level of Period II.
10. Short oblate, circular carnelian bead. From the lower level of Period III.
11. Standard circular carnelian bead. From the upper level of Period IV.
12. Short oblate, circular carnelian bead. From the middle level of Period II.
13. Standard circular chalcedony bead. From the upper level of Period III.
14. Standard circular sardonyx bead with natural design of circles. From the lower level of Period IV.
15. Standard circular carnelian bead. From the upper level of Period IV.
16. Standard circular chalcedony bead. From the middle level of Period III.
17. Standard circular agate bead, with natural designs. From the lower level of Period III.
18. Short, barrel, circular carnelian bead. From the lower level of Period III.
19. Standard circular carnelian bead. From the middle level of Period II.
20. Standard circular chalcedony bead. From the middle level of Period III.

Plate XCIII A

1. Standard circular paste bead. From the middle level of Period III.
2. Short cylindrical, rectangular bead of glass with corners chopped off to make it twelve faceted. From the middle level of Period III.
3. Short, cylindrical, square paste bead with corners chopped off in triangular shape to make it twelve-faceted. From the middle level of Period III.
4. Short, oblate, circular, ivory bead. From the middle level of Period III.
5. Standard, circular melon glass bead with vertical grooves all around, prepared out of a mould with cut marks on either ends. A gold paint above the surface is superimposed by another glass coating. From the lower level of Period III.
6. Standard barrel, circular paste bead. From the upper level of Period III.
7. Standard ellipsoid, circular, ivory bead. From the lower level of Period II.
8. Long ellipsoid, circular, lug collared glass bead with golden coating over the surface. From the middle level of Period II.
9. Standard circular paste bead. From the middle level of Period IV.
10. Standard convex bicone, square ivory bead. From the upper level of Period IV.
11. Short, truncated convex, bicone paste bead. From the upper level of Period IV.
12. Standard barrel, circular paste bead. From the lower level of Period III.
13. Standard cylindrical, circular paste bead. From the lower level of Period III.

14. Roughly triangular agate disc bead with rounded corners. Form the lower level of Period II.

15. An oblate disc bead of agate. From the middle level of Period III.

16. Short, truncated, convex cone. irregular circular, soapstone bead. From the lower level of Period III.

17. Elongated vase-shaped bead of glass. From the middle level of Period IV.

18. Long, cylindrical, square glass bead. From the upper level of Period IV.

19. Oblate, disc ivory bead with circular section. From the middle level of Period IV.

2. Long barrel, circular bead. From the lower level of Period III.

Plate XCIII B

1. Standard oblate, circular, unfinished bead (without perforation), made of schist. From the upper level of Period III.

2. Scaraboid pendant bead with a truncated and segmented section in schist. From the lower level of Period IV.

3. Standard, truncated bicone, pentagonal jasper bead cut into ten facets. From the upper level of Period III.

4. Standard ellipsoid circular, unfinished bead (without perforation) of schist. From the upper level of Period III.

5. Long, leech-shaped pendant bead of onyx. From the lower level of Period III.

6. Long, leech-shaped pendant bead of onyx with thread design in concentric lines. From the lower level of Period III.

7. Long, barrel, hexagonal agate bead. From the upper level of Period IV.

8. Short barrel, irregularly circular agate bead. From the upper level of Period II.

9. Standard barrel, circular glass bead. From the lower level of Period III.

10. Long leech-shaped lenticular onyx pendant bead. From the middle level of Period I.

11. Standard barrel, circular ivory bead. From the middle level of Period II.

12. Short barrel, circular agate bead. From the lower level of Period III.

13. Circular, disc micro bead of agate. From the lower level of Period III.

14. Ellipsoid, circular glass bead. From the lower level of Period III.

15. Long, ellipsoid, circular agate bead with white-etched designs of spiral circle. From the middle level of Period III.

16. Long barrel, circular agate bead. From the middle level of Period II.

17. Standard cylindrical, circular glass bead. From the lower level of Period II.

18. Short barrel, circular onyx bead. From the lower level of Period II.

19. Standard convex bicone, square agate bead. From the upper level of Period IV.

20. Long barrel, circular glass bead. From the lower level of Period III.

Beads

Plate XCIV A

1. Short barrel, circular glass bead. From the lower level of Period III.
2. Standard cylindrical, circular glass bead. From the lower level of Period II.
3. Short barrel, circular glass bead. From the lower level of Period III.
4. Short truncated convex cone, circular glass bead. From the lower level of Period III.
5. Standard cylindrical, circular glass bead. From the lower level of Period III.
6. Standard circular glass bead. From the upper level of Period III.
7. Short barrel, circular, micro bead of glass. From the upper level of Period IV.
8. Short barrel, circular glass bead. From the middle level of Period III.
9. Short barrel, circular glass bead with red colour coating over the surface. From the lower level of Period III.
10. Standard convex cone, square glass bead. From the lower level of Period II.
11. Long cylindrical, circular glass bead. From the upper level of Period III.
12. Short barrel, circular agate bead. From the upper level of Period IV.
13. Standard circular glass bead (without perforation). From the upper level of Period II.
14. Short cylindrical, circular, micro glass bead. From the lower level of Period III.
15. Short oblate, circular, micro glass bead. From the middle level of Period III.
16. Standard cylindrical, circular glass bead. From the middle level of Period II.
17. Short barrel, circular glass bead. From the lower level of Period III.
18. Short oblate, circular glass bead. From the upper level of Period III.
19. Standard cylindrical, circular jasper bead. A micro specimen of its class. From the lower level of Period III.
20. Short cylindrical, circular glass bead. From the lower level of Period III.

Plate XCIV B

1. Lozenge type standard truncated, convex bicone, square glass bead. From the lower level of Period II.
2. Long truncated, convex bicone, circular glass bead. From the upper level of Period II.
3. Standard truncated, convex bicone, square glass bead. From the lower level of Period II.
4. Standard convex bicone, square glass bead. From the upper level of Period III.

5. Standard truncated, convex-cone, circular glass bead. From the lower level of Period III.

6. Ellipsoid circular glass bead. From the middle level of Period III.

7. Standard cube made of glass with cut and rounded corners to make it twelve-faceted. From the upper level of Period III.

8. Standard circular glass bead. From the lower level of Period III.

9. Long barrel, hexagonal glass bead. From the middle level of Period II.

10. Long barrel, hexagonal glass bead. From the upper level of Period IV.

11. Long barrel, square, lug-collared glass bead. From the middle level of Period III.

12. Standard triangle-shaped glass bead, six faceted hexagonal in section. From the upper level of Period I.

13. Elliptical-shaped glass bead, rectangular and lug-collared. From the upper level of Period IV.

14. Oblate-shaped disc glass bead with a rectangular section. From the middle level of Period III.

15. Long barrel, square glass bead. From the lower level of Period IV.

16. Barrel-shaped disc bead with lug collar ends made out of glass. From the lower level of Period III.

17. Long cylindrical, circulur, lug-collared glass bead. From the middle level of Period II.

18. Long cylindrical, circular, one side lug-collared bead of glass. From the upper level of Period III.

19. Long barrel, circular, lug-collared glass bead. From the lower level of Period III.

20. Long cylindrical, circular, lug-collared glass bead. From the upper level of Period III.

Plate XCV A

1. Standard barrel, circular jasper bead. From the lower level of Period III.

2. Long barrel, circular jasper bead. From the upper level of Period IV.

3. Carnelian disc bead, truncated, convex bicone and hexagonal. From the lower level of Period II.

4. Short barrel, circular jasper bead. From the upper level of Period III.

5. Standard truncated, convex bicone, square carnelian bead. From the lower level of Period II.

6. Short truncated, convex bicone, square carnelian bead. From the upper level of Period III.

7. Standard convex bicōne, square, carnelian bead. From the upper level of Period IV.

8. Standard truncated, convex bicone, square carnelian bead. From the upper level of Period IV.

9. Short convex cone, circular carnelian bead. From the upper level of Period IV.

10. Short truncated, convex bicone, hexagonal carnelian bead. From the upper level of Period IV.

11. Standard truncated, convex bicone, square carnelian bead. From the middle level of Period III.

12. Irregular spheroid sardonyx bead. From the upper level of Period IV.

13. Short barrel, circular chalcedony bead. From the lower level of Period III.

14. Long cylindrical, circular coral bead. From the upper level of Period III.

15. Standard cylindrical, circular coral bead. From the lower level of Period III.

16. Short truncated, convex bicone, triangular carnelian bead. From the upper level of Period III.

17. Short oblate circular jasper bead. From the upper level of Period III.

18. Standard convex bicone, triangular carnelian bead. From the lower level of Period III.

19. Standard truncated, convex bicone, triangular carnelian bead. From the upper level of Period IV.

20. Long cylindrical, circular, lug-collared carnelian bead. From the lower level of Period III.

21. Short cylindrical, circular jasper bead with wider perforation to make it a ring bead. From the middle level of Period III.

22. Short oblate, circular chalcedony bead. From the upper level of Period III.

23. Short barrel, cylindrical coral bead with wider perforation to make it a ring bead. From the lower level of Period III.

24. Short barrel circular coral bead with wider perforation to make it a ring bead. From the lower level of Period III.

Plate XCV B

1. Long truncated, convex bicone, hexagonal quartz bead with two opposite flattened barrel sides, one being more prominent than the other. From the lower level of Period III.

2. Long cylindrical, square crystal bead. From the middle level of Period III.

3. Long barrel, pentagonal (unsymmetrical) crystal bead. From the lower level of Period II.

4. Long convex bicone, irregular, hexagonal crystal bead. From the lower level of Period III.

5. Short truncated, convex bicone. heptagonal crystal bead. From the lower level of Period IV.

6. A disc crystal bead with six sides, two larger ones being pentagonal. From the upper level of Period II.

7. Short truncated, convex bicone, hexagonal crystal bead with two opposite flattened sides. From the lower level of Period III.

8 Short oblate, circular chalcedony bead. From the upper level of Period III.

9. Long truncated, convex bicone, hexagonal crystal bead with two opposite flattened sides. From the upper level of Period III.

10. Long truncated, convex bicone, hexagonal quartz bead with two opposite flattened sides. From the upper level of Period III.

11. Standard barrel hexagonal crystal bead. From the upper level of Period III.

12. Long barrel, truncated bicone, irregular pentagonal crystal bead. From the upper level of Period III.

13. Long barrel, circular crystal bead. From the upper level of Period III.

14. Long cylindrical, pentagonal (irregular) crystal bead. The pentagonal section is arranged in triangles. From the lower level of Period III.

15. Long barrel, hexagonal crystal bead. From the middle level of Period III.

16. Long barrel crystal bead with irregular circular sides. From the middle level of Period III.

17. Lozenge type multi-faceted pentagonal, barrel crystal bead. From the upper level of Period III.

18. Standard circular crystal bead. From the middle level of Period II.

19. Standard circular chalcedony bead. From the middle level of Period III.

20. Short convex bicone, circular crystal bead. From the middle level of Period III.

Plate XCVI A

1. Long cylindrical square carnelian bead. From the lower level of Period III.

2. Long cylindrical, square carnelian bead. From the middle level of Period I.

3. Long cylindrical, square carnelian bead. From the middle level of Period II.

4. Long cylindrical, square carnelian bead. From the upper level of Period IV.

5. Long barrel, square amethyst bead. From the lower level of Period III.

6. Long barrel, circular carnelian bead. From the middle level of Period II.

7. Long cylindrical, square sardonyx bead. From the middle level of Period III.

8. Long barrel, triangular carnelian bead. From the lower level of Period III.

9. Long barrel, circular sardonyx bead. From the upper level of Period II.

10. Long truncated, convex bicone, hexagonal carnelian bead with two opposite flattened sides. From the middle level of Period II.

11. Long cylindrical, square carnelian bead. From the upper level of Period IV.

12. Long convex bicone hexagonal carnelian bead with two opposite flattened sides. From the upper level of Period III.

13. Long barrel, triangular carnelian bead. From the upper level of Period IV.

14. Short cylindrical, circular carnelian bead. From the lower level of Period II.

15. Long truncated, convex bicone, hexagonal carnelian bead with two opposite flattened sides. From the lower level of Period III.

Period-wise distribution of semi-precious stone beads/pendants including glass, ivory, coral, soapstone, paste etc.

S. No.	Material	Period-I			Pd. II			Pd. III			Pd. IV			Total
		Lower	Middle	Upper	L	M	U	L	M	U	L	M	U	
1	Glass	—	—	1	4	7	8	29	11	12	2	1	12	87
2.	Carnelian	—	1	—	8	9	—	15	5	8	4	3	13	66
3.	Agate	—	—	—	6	2	1	14	5	2	1	3	5	39
4.	Crystal	—	—	—	—	3	1	5	5	4	2	—	1	21
5.	Quartz	—	—	—	—	—	—	1	—	3	—	—	—	4
6.	Onyx	—	1	—	1	—	—	4	—	1	—	—	3	10
7.	Heliotlope	—	—	—	—	—	—	—	1	—	—	—	—	1
8.	Sardonyx	—	—	—	—	—	1	—	1	—	2	—	3	7
9.	Coral	—	—	—	—	—	—	2	2	—	—	—	—	4
10.	Ivory	—	—	—	1	1	—	2	1	—	—	1	1	7
11.	Jasper	—	—	—	—	—	—	2	1	3	—	—	1	7
12.	Schist (touch-stone)	—	—	—	—	—	—	—	—	2	1	—	—	3
13.	Paste	—	—	—	—	—	—	2	2	—	—	1	3	8
14.	Faience	1	—	—	—	—	—	—	—	—	—	—	—	1
15.	Chalcedony	—	—	—	—	1	—	2	3	2	—	—	—	8
16.	Amethyst	—	—	—	—	—	—	1	—	—	—	—	—	1
17.	Soapstone	—	—	—	—	—	—	1	—	—	—	—	—	1
	G.T.	1	2	1	20	23	11	80	37	37	12	9	42	275
			4			54			154			63		275

SEMI-PRECIOUS STONE BEADS

Period-wise/type-wise distribution of beads/pendants in different materials

S. No.	Materials	Standard Circular Spheroid												Oblate/Ellipsoid											
		Pd. I			Pd. II			Pd. III			Pd. IV			Pd. I			Pd. II			Pd. III			Pd. IV		
		E	M	L	E	M	L	E	M	L	E	M	L	E	M	L	E	M	L	E	M	L	E	M	L
1.	Glass	—	—	—	—	—	1	3	—	2	—	—	1	—	—	—	—	1	1	3	2	—	—	—	4
2.	Carnelian	—	—	—	1	2	—	2	1	1	2	1	3	—	—	—	—	1	—	1	—	—	—	—	1
3.	Agate	—	—	—	1	—	—	4	—	—	—	1	—	—	—	—	—	—	—	—	1	—	—	—	—
4.	Crystal	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
5.	Quartz	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
6.	Onyx	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
7.	Heliotrope	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
8.	Sardonyx	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—	—	—	1
9.	Coral	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
10.	Ivory	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	1	—	—	—	1	—	—	—	—
11.	Jasper	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	1	—	—	—
12.	Schist (Touch stone)	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	2	—	—	—
13.	Paste	—	—	—	—	—	—	—	1	—	—	1	—	—	—	—	—	—	—	—	—	—	—	—	—
14.	Faience	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
15.	Chalcedony	—	—	—	—	1	—	1	2	1	—	—	—	—	—	—	—	—	—	—	—	1	—	—	—
16.	Amethyst	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
17.	Soapstone	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
		—	—	—	2	4	1	10	4	4		3	4	—	—	—	1	2	1	4	4	4	—	—	6
		E	M	L	E	M	L	E	M	L	E	M	L	E	M	L	E	M	L	E	M	L	E	M	L
		—			7			18			10			—			4			12			6		
		35												22											

S. No.	Materials	Disc Bead																					
		Pd. I			Pd. II			Pd. III			Pd. IV			Pd. I			Pd. II			Pd.III			Pd. IV		
		E	M	L	E	M	L	E	M	L	E	M	L	E	M	L	E	M	L	E	M	L	E	M	L
1.	Glass	—	—	—	—	—	1	4	1	—	—	2	—	—	—	—	—	—	1	1	1	—	—	1	—
2.	Carnelian	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
3.	Agate	—	—	—	1	—	—	1	1	—	—	—	—	—	—	—	—	—	—	—	1	—	—	—	—
4.	Crystal	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
5.	Quartz	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
6.	Onyx	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
7.	Heliotrope	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
8.	Sardonyx	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	1	—	—
9.	Coral	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
10.	Ivory	—	—	—	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—	—	—
11.	Jasper	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
12.	Schist (Touch-stone)	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
13.	Paste	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
14.	Faienee	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
15.	Chalcedony	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
16.	Amethyst	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
17.	Soapstone	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
		—	—	—	2	—	2	5	2	—	—	3	—	—	—	—	—	—	1	1	2	—	1	1	—
		E	M	L	E	M	L	E	M	L	E	M	L	E	M	L	E	M	L	E	M	L	E	M	L
		—			4			7			3			—			1			3			2		
		14												6											

E = Early; M = Middle; L = Late

S. No.	Materials	Convex Bicone with Facetcd sides				Pendants			
		Pd. I	Pd. II	Pd. III	Pd. IV	Pd. I	Pd. II	Pd. III	Pd. IV
1.	Glass	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
2.	Carnelian	— — —	— 1 —	1 — 1	— — —	— — —	1 1 —	3 2 3	— 1 1
3.	Agate	— — —	1 — —	1 — 1	— 1 1	— — —	— 1 —	1 — —	— — —
4.	Crystal	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
5.	Quartz	— — —	— — —	1 — —	— — —	— — —	— — —	— — —	— — —
6.	Onyx	— — —	— — —	— — —	— — —	— 1 —	— — —	2 — —	— — —
7.	Heliotrope	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
8.	Sardonyx	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
9.	Coral	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
10.	Ivory	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
11.	Jasper	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
12.	Schist (Touch-stone)	— — —	— — —	— — —	— — —	— — —	— — —	— — —	1 — —
13.	Paste	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
14.	Faience	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
15.	Chalcedony	— — —	— — —	— — —	— — —	— — —	— — —	— 1 —	— — —
16.	Amethyst	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
17.	Soapstone	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
		— — —	1 1 —	3 1 1	— 1 1	— 1 —	1 2 —	6 3 3	1 1 1
		E M L	E M L	E M L	E M L	E M L	E M L	E M L	E M L
		—	2	5	2	1	3	12	3
			9				19		

E = Early; M = Middle; L = Late

S. No.	Materials	Barrel									Geometrical (Multi-Facets)								
		Pd. I			Pd. II			Pd. III			Pd. IV			Pd. I			Pd. II		
1.	Glass	—	—	—	—	1	1	11	2	1	1	—	3	—	—	1	—	1	1
2.	Carnelian	—	—	—	—	1	—	2	—	—	—	—	1	—	—	—	—	—	—
3.	Agate	—	—	—	2	1	1	3	—	1	1	1	2	—	—	—	—	—	—
4.	Crystal	—	—	—	—	1	—	—	3	2	—	—	1	—	—	—	—	—	—
5.	Quartz	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
6.	Onyx	—	—	—	1	—	—	2	—	—	—	—	3	—	—	—	—	—	—
7.	Heliotrope	—	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—
8.	Sardonyx	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—	—
9.	Coral	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—
10.	Ivory	—	—	—	—	1	—	2	—	—	—	—	—	—	—	—	—	—	—
11.	Jasper	—	—	—	—	—	—	1	—	1	—	—	1	—	—	—	—	—	—
12.	Schist (Touch-stone)	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
13.	Paste	—	—	—	—	—	—	1	—	—	—	—	2	—	—	—	—	—	—
14.	Faience	1	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
15.	Chalcedony	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—
16.	Amethyst	—	—	—	—	—	—	1	—	—	—	—	—	—	—	—	—	—	—
17.	Soapstone	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
		1	—	—	3	5	3	25	6	5	2	1	13	—	—	—	1	—	1
		E	M	L	E	M	L	E	M	L	E	M	L	E	M	L	E	M	L
		1			11			36			16			1			2		
		64												21					

S. No.	Materials	Geometrical (Multi-Facets)											
		Pd. III			Pd. IV								
1.	Glass	2	3	2	1	—	1						
2.	Carnelian	—	—	—	—	—	1						
3.	Agate	—	—	—	1	—	—						
4.	Crystal	—	1	1	—	—	1						
5.	Quartz	—	—	2	—	—	—						
6.	Onyx	—	—	—	—	—	—						
7.	Heliotrope	—	—	—	—	—	—						
8.	Sardonyx	—	—	—	—	—	—						
9.	Coral	—	—	—	—	—	—						
10.	Ivory	—	—	—	—	—	—						
11.	Jasper	—	—	1	—	—	—						
12.	Schist (Touch-stone)	—	—	—	—	—	—						
13.	Paste	—	1	—	—	—	—						
14.	Faience	—	—	—	—	—	—						
15.	Chalcedony	—	—	—	—	—	—						
16.	Amethyst	—	—	—	—	—	—						
17.	Soapstone	—	—	—	—	—	—						
		2	5	6	2	—	3						
		E	M	L	E	M	L						
		13			5								

E = Early; M = Middle; L = Late

S. No.	Materials	Cylinder				Convex Cone/Bicone			
		Pd. I	Pd. II	Pd. III	Pd. IV	Pd. I	Pd. II	Pd. III	Pd. IV
1.	Glass	— — —	2 2 —	2 2 3	— — 1	— — —	2 2 2	3 — 3	— — 1
2.	Carnelian	— 1 —	2 1 —	1 — —	— — 2	— — —	1 — —	1 1 3	— — 7
3.	Agate	— — —	1 — —	1 — —	— — —	— — —	— — —	1 1 1	— — 1
4.	Crystal	— — —	— — —	2 — —	— — —	— — —	— 1 —	3 1 1	1 — —
5.	Quartz	— — —	— — —	— — —	— — —	— — —	— — —	— — 1	— — —
6.	Onyx	— — —	— — —	— — —	— — —	— — —	— — —	— — 1	— — —
7.	Heliotrope	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
8.	Sardonyx	— — —	— — —	— 1 —	— — 1	— — —	— — —	— — —	— — —
9.	Coral	— — —	— — —	1 — 2	— — —	— — —	— — —	— — —	— — —
10.	Ivory	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — 1
11.	Jasper	— — —	— — —	1 1 —	— — —	— — —	— — —	— — —	— — —
12.	Schist (Touch-stone)	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
13.	Paste	— — —	— — —	1 — —	— — —	— — —	— — —	— — —	— — —
14.	Faience	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
15.	Chalcedony	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
16.	Amethyst	— — —	— — —	— — —	— — —	— — —	— — —	— — —	— — —
17.	Soapstone	— — —	— — —	— — —	— — —	— — —	— — —	1 — —	— — —
		— 1 —	5 3 —	9 4 5	— — 4	— — —	3 3 2	9 3 10	1 — 11
		E M L	E M L	E M L	E M L	E M L	E M L	E M L	E M L
		1	8	18	4	—	8	22	12
		31				42			

E = Early; M = Middle; L = Late

S. No.	Materials	Etched Bead												Total
		Pd. I			Pd. II			Pd. III			Pd. IV			
1.	Glass	—	—	—	—	—	—	—	—	—	—	—	—	87
2.	Carnelian	—	—	—	2	2	—	4	1	—	—	—	—	66
3.	Agate	—	—	—	—	—	—	2	—	—	—	—	—	39
4.	Crystal	—	—	—	—	—	—	—	—	—	—	—	—	21
5.	Quartz	—	—	—	—	—	—	—	—	—	—	—	—	4
6.	Onyx	—	—	—	—	—	—	—	—	—	—	—	—	10
7.	Heliotrope	—	—	—	—	—	—	—	—	—	—	—	—	1
8.	Sardonyx	—	—	—	—	—	—	—	—	—	—	—	1	7
9.	Coral	—	—	—	—	—	—	—	—	—	—	—	—	4
10.	Ivory	—	—	—	—	—	—	—	—	—	—	—	—	7
11.	Jasper	—	—	—	—	—	—	—	—	—	—	—	—	7
12.	Schist (Touch-stone)	—	—	—	—	—	—	—	—	—	—	—	—	4
13.	Paste	—	—	—	—	—	—	—	—	—	—	—	—	8
14.	Faience	—	—	—	—	—	—	—	—	—	—	—	—	1
15.	Chalcedony	—	—	—	—	—	—	—	—	—	—	—	—	8
16.	Amethyst	—	—	—	—	—	—	—	—	—	—	—	—	1
17.	Soapstone	—	—	—	—	—	—	—	—	—	—	—	—	1
		—	—	—	2	2	—	6	1	—	—	—	1	275
		E	M	L	E	M	L	E	M	L	E	M	L	
			—			4			7			1		
						12								275

E = Early
M = Middle
L = Late

12

Glass Bangles

Glass bangles, though limited in number, occur at the site right from the earliest Period at the site. In all, two hundred thirty-three fragments of bangles including finger-ring were recovered from the excavation. Of them, nine have been reported from Period I, seventy-five from Period II, one hundred fourteen from Period III and the rest thirty-five from Period IV. The chart at the end indicates their sub-Period-wise distribution in detail. The bangles reported from Period I are comparatively less in number, because of the limited area of operation. They have not been found in the lowest deposit of Period I, though of course, glass as a material does occur. A close observation of the bangles revealed that Period I yielded only monochrome translucent variety with colours restricted to light green, blue and orange. They were picked up from middle to upper levels assignable to a date of *circa* 7th-6th century B.C. Bangles of this type have also been reported from Nagda and Ujjain assignable to a date of *circa* 6th-5th century B.C. At Sravasti they were found in association with Northern Black Polished Ware.

With the beginning of Period I1 opaque bangles come into light. They are monochrome, mostly black in colour, though other colours like green of different shades, cream and blue are not altogether absent. A restricted number of bichrome bangles with brown over black surface are also found. In opaque variety the bangles are found to be ornamented by simple brown and yellow bands, a combination of both in intertwining manner over a black base and dot designs, sometimes placed within a circle.

Ten pleasing colour combinations in polychrome bangles, as found in Period II, are very common in Periods III and IV of the site. In monochrome type of bangles grooved design has been observed to be very popular. The design occurs both in translucent and opaque varieties, the former being stratigraphically earlier than the latter. The bangles are generally plano-convex, semi-circular and hemispherical in section, though specimens of rectangular, triangular, trapezoid and pentagonal section have also been encountered.

Illustrated Specimens.

Plate XCVII A

1. Fragment of a glass bangle, opaque, plano-convex in section, bichrome, a red coating over basal black surface. From the lower level of Period III.

2. Fragment of a glass bangle, opaque dark green, semi-circular in section and plain in design. From the middle level of Period IV.

3. Fragment of a glass bangle, translucent, plano-convex in section, bichrome, decorated in a pattern of two parallel bands of light blue and yellowish green colour over an ashy base. From the middle level of Period III.

4. Fragment of a glass bangle, opaque black, in colour, plano-convex in section, plain in design. From the middle level of Period IV.

5. Fragment of a glass bangle, opaque, hemispherical in section, bichrome with a black upper surface over an ashy base. From the middle level of Period IV.

6. Fragment of a glass bangle, opaque, black in colour, rectangular in section plain design. From the upper level of Period II.

7. Fragment of a glass bangle, translucent, sky blue in colour, spheroid in section, plain in design. From the lower level of Period IV.

8. Fragment of a glass bangle, opaque black in colour, pentagonal in section, plain in design. From the upper level of Period III.

9. Fragment of a glass bangle, opaque, hemispherical in section, bichrome with dark green top and ashy sides and base. From the middle level of Period IV.

10. Fragment of a glass bangle, opaque, pentagonal in section, polychrome, decorated with a pattern of oblique dirty white stripes over a black surface. The stripes are further decorated in herring-bone pattern on one side. The other side has also been ornamented with yellow, white, black and blue colours filled in the intervening spaces. From the upper level of Period III.

11. Fragment of a glass bangle, translucent, pentagonal in section, polychrome, decorated in a pattern of six stripes in alternate colours of green and brown, white and green over a light green surface. From the lower level of Period III.

12. Fragment of a glass bangle, opaque, trapezoid in section, polychrome, decorated in a pattern of dark yellow stripe over a light yellow base. The dark yellow stripe has been further ornamented in irregular green and chocolate designs above oblique lines in chocolate colour. From the upper level of Period IV.

13. Fragment of an unsymmetrical bangle, opaque, roughly circular in section, bichrome, decorated in a pattern of chocolate stripe on a yellow base. From the upper level of Period IV.

14. Fragment of a glass bangle, opaque dirty white in colour, elliptical in section, plain in design. From the middle levels of Period III.

15. Fragment of a glass bangle, opaque, hemispherical in section, bichrome,

decorated in pattern of yellow stripe above an ashy band. From the upper level of Period IV.

16. Fragment of a glass bangle, opaque, black in colour, rectangular in section, decorated in grooved design on either side forming a ridge in between. From the middle level of Period III.

17. Fragment of a glass bangle, opaque, black in colour, plano-convex in section, plain in design. From the upper level of Period II.

18. Fragment of a glass bangle, translucent, sky blue in colour, plano-convex in section, plain in design. From the lower level of Period II.

19. Fragment of a glass bangle, translucent, deep red in colour with a series of pressed diamond decoration on top. The section is rectangular when cut in the centre of the diamond and triangular when cut near the meeting point of two diamonds. From the middle level of Period I.

20. Fragment of a glass bangle, translucent, dark green in colour, hemispherical in section with incised ribbed decoration on the top. From the upper level of Period IV.

21. Fragment of a glass bangle, opaque, black in colour, plano-convex in section, plain in design. From the middle level of Period III.

22. Fragment of a glass bangle, opaque, black in colour, plano-convex in section, plain in design. From the middle level of Period III.

23. Fragment of a glass bangle, opaque, dirty white in colour, semi-circular in section, plain in design. From the lower level of Period III.

24. Fragment of a glass bangle, opaque, black in colour, plano-convex in section, decorated in a grooved pattern. One of the sides is sharpened, while the other is raised in a semi-circular manner. From the middle level of Period II.

Plate XCVI B

1. Fragment of a glass bangle, translucent, light green in colour, semi-circular in section, decorated in a grooved design on the top. From the upper level of Period II.

2. Fragment of a glass wristlet, translucent, light blue in colour, triangular in section, plain in design. From the upper level of Period III.

3. Fragment of a glass bangle, translucent, light green in colour, plano-convex in section, plain in design. From the upper level of Period I.

4. Fragment of a glass bangle, opaque, plano-convex in section, bichrome top carrying decoration in two parallel bands of brown colour over a black surface. From the middle level of Period II.

5. Fragment of a glass bangle, opaque, plano-convex in section, polychrome, top decorated in intertwining bands of brown and yellow colour over a black base. The top is further decorated by a thick block, yellow in colour. From the lower level of Period III.

6. Fragment of a glass bangle, opaque, trapezoid in section, polychrome, decorated in a pattern of dark brown upper surface over an ashy layer. The top

dark brown surface is decorated in blue vertical line enclosed by a white circle over a white surface. From the upper level of Period III.

7. Fragment of a glass bangle, opaque, plano-convex in section, polychrome, decorated in a pattern of three parallel bands, chocolate, white and brown in colour over a black surface. From the upper level of Period III.

8. Fragment of a glass bangle, opaque. rectangular in section, polychrome combination of bands in light blue and yellow colours, decorated in a pattern of twine bands in brown and yellow flanked by broad yellow bands. From the upper level of Period III.

9. Fragment of a glass bangle, opaque, dark green in colour, semi-circular in section, decorated in a grooved design on top. From the middle level of Period III.

10. Fragment of a glass bangle, opaque, blue in colour, plano-convex in section, decorated in two series of slanting lines on the top. From the upper level of Period III.

11. Fragment of a glass bangle, translucent, blue in colour, semi-circular in section, plain in design. From the lower level of Period III.

12. Fragment of a glass bangle, translucent, light green in colour, triangular in section, plain in deslgn. From the upper level of Period I.

13. Fragment of a glass finger ring, translucent, light green in colour, hemispherical in section, plain in design. From the upper level of Period III.

14. Fragment of a glass bangle. translucent, light yellow in colour, plano-convex in section, plain in design. From the upper level of Period II.

15. Fragment of a glass bangle, opaque, light green in colour, semi-circular in section, decorated in a grooved pattern on top. From the lower level of Period III.

16. Fragment of a glass finger ring, translucent, orange in colour, triangular in section with a pointed ridge on the top, plain in design. From the lower level of Period III.

13

Metal Objects

(Plates XCVII B to C B)

Since the earliest occupation of the site, metal played a vital role in the life of the people of Ganwaria as established by various types of house-hold utensils, tools for religious, agricultural, hunting and fighting purposes alongwith most sophisticated and highly ornate objects like antimony rods, styli, engravers and ornaments of different categories. They indicate the achievements of skill by the people in metallurgy. Though the metals of copper and iron occupy a predominant position, other materials like bronze, copper alloy, brass, silver and gold were also used by the people. An ear-stud and a spiral snake are the two objects in silver found respectively from the lower and upper levels of Period III. A single piece of a wire in gold occurred in the upper levels of Period III. Two pairs of anklet collected from the middle levels of Period III and a ring from the lower levels of Period IV are the three out of four bronze objects prepared out of a mould.

It is interesting to note that the ornaments like bangle and ring, bead and pendant along with various house hold objects like antimony rods, tooth-pick in copper were found right from the earliest occupation at the site inspite of the restricted area of excavation. A single specimen of iron plough share from the upper levels of Period I is a very important find. Lumps of iron encountered right from the lowest occupational deposit indicate that the people were conversant with iron technology.

But for a single specimen of arrow-head, all other objects in metal were meant for agricultural and household purposes e.g., plough shares, sickles, edges (*khurpa*) knives, nails, revetted plates and horse-bits, which dominated the finds in Period II The plough share found in the upper levels of Period I continued in Period II alongwith other agricultural implements like edges, sickles, knives etc. They indicate that agriculture was the foremost occupation of the people, right from the very beginning. In subsequent Periods, the standard and general economy of the people improved as established by the use of a good number of antimony rods some of them exhibiting masterly skill, bangles, beads, pendants, and fragments of bowls.

The time span of Period III at the site witnessed days of great prosperity with a multiplication in the sphere of activities of the people. The agricultural

activity continued to dominate the scene as corroborated by the greater number of agricultural implements of different varieties. The religious and household objects also multiplied in variety. It was for the first time that objects like styli and engravers, both in copper and iron were introduced in the life of the people. Weapons of war like sword, indicated by a hilt, spear and arrow-heads along with the rich collection of ornaments in other metals like bronze, silver and gold clearly speak of a much better economic condition leading to some political activity during the period between *circa* 200 B.C. and beginning of the Christian era. Attempts were made by the people of Period IV to maintain the economic tempo, though in a low key.

Of the total assemblage of five hundred forty-three objects in metal found during excavations, the major share goes to copper and iron numbering 200 and 334 respectively. The iron objects include two hundred shapeless and indeterminate lumps. But for two pieces of iron lump and a plough share there was no other iron object in Period I. Period II yielded a rich variety of objects e.g. plough shares, edges, sickles, knives, a revetted plate, a horse-bit along with a single specimen of arrow head, which accounted for twenty-one pieces including three indeterminate lumps. The variety of objects in iron continued in Period III with a total number of 74, besides 132 shapeless pieces. In Period IV a total number of 167 iron pieces were found, 63 of them representing some shape and the rest 104 shapeless.

The objects in copper and its alloy (including bronze), brass, silver and gold were two hundred and nine in number. Of them, 62 are of indeterminate shape. Amongst the rest 147, eight occurred in Period I, 39 in Period II, 80 in Period III and the rest twenty in Period IV. The charts at the end will furntsh the detailed distribution of the metal objects with sub-Periods and shapes. The objects have been dealt on their basis of utility.

ORNAMENTS

The ornaments consist of bangle, ring, ear-stud, bead, pendant, armlet and anklet. The use of iron was restricted to bangle and ring only. Copper was used for the maximum variety of ornaments. An ear-stud in silver, anklets, one each in bronze and copper alloy, finger rings, one each in alloy and brass and a gold wire were the other ornaments found in other materials,

Bangles—Bangles in copper occur right from the lower levels of Period I to lower levels of Period IV, whereas in iron they are restricted to upper levels of Period III only. Most of them are round in section, but semi-circular, squarish or flattish section are not altogether unknown. The bangles are either knobbed, ornamented or plain in their treatment. The iron bangles are rectangular or circular in section, one of them having open joint with flattened serpent-hood ends Bangles in copper have been reported from Sonpur and Kumrahar (both in Bihar), dated between 200 B. C. and 200 A.D. at the fromer site. Iron bangles were found at Hastinapur (U.P.) and Prakash (Maharashtra) in levels dated between 600 and 200 B.C. and middle of the 2nd century B.C. and end of 600 A.D. respectively.

Rings - Rings, both plain and decorated, used as an ornament in the ear, nose and finger had a round or flat section. But for a single specimen in iron, all of them are in copper and confined from the lower levels of Period III to the upper levels of Period IV. Rings in copper have been reported from Tilaurakot (Nepal) (3rd-2nd century B.C.), Sonpur (200 B.C. to 200 A.D.) and in iron from Hastinapur (1100 to 1500 A.D.). and Kumrahar.

Ear-studs—Represented both in copper and silver, ear-studs were of spool variety with concave section to fit into the earlobe. The silver specimen has been reported from the lower level of Period III. Of the two specimens in copper one was picked up from the upper levels of period III and the other from lower levels of Period IV. Similar specimen has been reported from Hastinapur (600 to 200 B.C.).

Beads—Beads in copper of barrel, cylindrical and square shape with round perforation have been recorded in different sizes right from the lower levels of Period I to lower levels of Period IV. Similar specimens have been reported from Kumrahar (100-300 A.D.), Sonpur (200 B.C. to 200 A.D.), Sravasti (U.P.) (125 B.C. to 100 B.C.). One piece from Sonpur (1100 to 650 B.C.) is similar to the specimen found at Ganwaria with registration No. 1544.

Pendants—Of different shapes and sizes, pendants in copper occurred from the upper levels of Period II to lower levels of Period IV. Some of them are perforated and bear designs near the perforation.

Armlets and Anklets—Round in section having clubbed or thickened end with open joint, the armlets and anklets are confined to Period III. The material used is copper alloy. Similar specimens have been reported from Sonpur (200 B.C. to 200 A.D.) and Kumrahar

Household Objects

The household objects include antimony rod and vessel in copper, tooth-pick, both in copper and brass, knife and ring-end for pounding rice, both in iron.

(i) *Antimony Rods*—Occurring only in copper, they are the most popular and widely distributed object and as such have been grouped in five sub-heads. Invariably round in section, a large number of them are with tapering body. In certain cases, only one end is thickened whereas in others both. Some of the antimony rods are simple plain wire type with pointed end or flattened tip. They are encountered right from the middle levels of Period I to middle levels of Period IV with a concentration in Periods II and III. Antimony rods have been reported from many sites like Sravasti (600 to 200 B.C.). Hastinapur (unstratified deposit), Prakash (600 to 200 B.C.), Tilaurakot (3rd-2nd century B.C.)and Kumrahar.

Tooth picks—Tooth-picks have been found both in copper and brass. The picks are round in section with a sharp flattened tip as working edge. The specimen in

copper was collected from the upper levels of Period I, whereas the one in brass from the upper levels of Period III. Sraavasti (275 to 200 B.C.) and Hastinapur (unstratified deposit) have yielded similar tooth-picks.

Vessels—Bowls of thin section, featureless rim and flat circular base with a tapering or convex side have been found in Period III of the site. A single specimen of a bowl in copper has been reported from the last Period of Hastinapur (1100 to 1500 A.D.).

Knives—Knives occur only in iron. Straight, tapering or crescent-shaped knives of different sizes with round, rectangular or flat projection to fit into a wooden handle, have been collected from the lower levels of Period II to middle levels of Period IV. Similar knives have been reported from Sonpur (650 to 200 B.C.), Sravasti (275 B.C. to 500 A.D.), Hastinapur (1100-1500 A.D.), and Kumrahar.

Pounding Ring-ends—Rings of rectangular section and round working edge mainly used for pounding the rice have been reported from the middle levels of Period III. Similar rings were found at Sravasti (125 to 50 B.C.), and Kausambi (45 B.C. to 580 A.D.)

Objects in general

An octagonal star (a decorative piece), a bell and fragment of a gamesman in copper, nails of different varieties, disc with knobbed nail and ring handle, clamps and a trowel in iron are the other objects of general use.

The octagonal star, bell and fragment of a gamesman in copper were collected from the middle levels of Period II, upper levels of Period III and lower levels of Period IV respectively. Bells in copper have been reported from Sonpur (1000 to 650 B.C.) and Hastinapur (100 B.C. to 100 A.D.).

Barring a single specimen of plain variety in copper from middle levels of Period III, different variety of nails viz. plain, knobbed and 'T' shaped or either ends pointed in iron with round, rectangular or squarish section were found from the lower levels of Period II to upper levels of Period IV of the site. Nails, particularly knobbed variety, are reported from Sravasti (275 to 200 B.C.), Vaishali (150 B.C. to 100 A.D.), Tilaurakot (3rd-2nd century B.C.), Hastinapur (1100 A.D. to 1500 A.D.) and Kumrahar.

Iron discs with knobbed nail and ring handle having a nail to fix in the door panel have been collected from the middle levels of pertod III. Ring handle has been reported from the last period of Hastinapur (1100 to 1500 A.D.).

Iron clamps of round and rectangular section or twisted rope variety with either ends bent at right angles to hold things together occurred in upper levels of period III and Period IV. Similar specimens, (particularly R. No. 993), have been reported from Prakash (600 to 109 B.C.), Kausambi (605 to 45 B.C.) and Sravasti (125 to 50 B.C.).

A single specimen of trowel found in the upper levels of Period IV of the site is a tool of the mason for applying mortar.

Tools and Instruments

1. *Engraver*—An engraver in copper with a flattish section and flattened sharp tip was found from the middle levels of Period II.

2. *Styli*—But for a single specimen in copper picked up from middle levels of Period III, styli have been reported mainly in iron from the lower levels of Period III to the lower levels of Period IV. The styli are prepared out of a long rod of round section with added thickness in the centre to provide an easy grip and pointed working end. Styli in iron have been reported from Prakash (600 to 100 B.C.), Hastinapur (1100 A.D. to 1500 A.D.), and Kumrahar.

3. *Nail cutter*—A short instrument of squarish section and flattened blade cutting edge was picked up from the upper levels of Period IV.

Agricultural Implements

1. *Plough shares*—Both plain and socketed variety of plough shares have been reported right from the upper levels of Period I to upper levels of Period IV with a concentration in Periods II and III. The plain variety of plough shares are of rectangular section with tapering to chisel cutting edge. The other end is tapering to blunted or pointed to fit into the groove of wooden plough. The socketed variety of the plough shares are of rectangular section with tapering blade cutting edge. The wooden plough used to fit into the socket. Plough share has not been reported from any other site so far.

2. *Edges*—They are found in iron only and have been picked up from the middle levels of period II to middle levels of period IV. The edges are either flattened or expanded with tapering blade cutting edge. The other end is tapering to pointed or blunted to fit into the wooden handle. The specimens with flattened edge are reported from Tilaurakot (3rd century B.C.), Hastinapur (3rd-2nd century B.C.) and Kumrahar.

3. *Sickles*—Sickles of rectangular section with flattish blade and handle occurred in levels ranging from the upper levels of Period II to upper levels of Period IV. They are widely reported from sites like Prakash (600 to 100 B.C.) Hastinapur (600 B.C. to 300 A.D.), Kausambi (45 B.C. to 580 A.D.) and Kumrahar.

Weāpons

1. *Arrow-heads*—Arrow-heads of different variety viz, *Karavira* leaf-shaped of rhomboid section, leaf-shaped of flattish section with a little more thickness in the centre, and the arrow-heads of rectangular/square section with tapering to a pointed end were found during the excavations. But for a single specimen of cast, wrought technique was used in all of them. With a single example picked up from the lower levels of Period II, the concentration of arrow-heads was in Period III of the site. Arrow-heads have been reported from Sravasti (275 B.C. to 500 A.D.),

Sonpur 650 B.C. to 200 A.D.), Prakash (600 to 100 B.C.), Tilaurakot (200 B.C.), Kausambi (45 B.C. to 580 A.D.) and Hastinapur (1100-1500 A.D.).

2. *Spear-heads*—Simple leaf-shaped spear-head with an insignificant rib in the centre close to the tang, and flattish in section were the common variety found in Periods III and IV of the site. A single specimen of barbed spear-head was picked up from the upper levels of Period IV. Similar barbed spear-heads have been reported from Kausambi (45 B.C. to 580 A.D.), Hastinapur (6th-5th century B.C.) and one in copper from Sonpur (650 to 200 B.C.). Leaf-shaded spear-heads have been reported from Kausambi (605 to 45 B.C.), Sravasti (275 B.C. to 500 A.D.), Prakash (600 to 100 B.C.) and Sonpur (600 B.C. to 200 A.D.).

3/4. *Hilt and Trident*—The other weapons collected from the lower levels of Period III and upper levels of Period IV are respectively hilt and trident.

Religious Objccts

Snakes in copper and silver are the only two objects meant for religious purposes. The specimen in copper is of round section with tapering body. The head is fashioned in *nagahood* shape. The specimen in silver is spiral in shape with flat snake-hood on the top. Both the objects were reported respectively from the lower and the upper levels of Period III.

Miscellaneous objects

Various objects like wire, tablet, solid elliptical-shaped object and belt in copper and horse-bit, plate with revet marks, ring-plate with revet marks. 'T' shaped object in iron are amongst the various miscellaneous objects from the site. They have been found in diffrent Periods of the site. Similar copper wires have been reported from Sravasti (125 to 50 B.C.).

14

Stone Objects

The stone objects yielded by the excavation at Kapilavastu are eighty-nine in number comprising decorated stone disc, querns, pestles and mullers, balls, bangles. slate pencils or style, sharpening tablets, decorated stone tablets, bead-polishing stone, moulds or leather lace-maker, vessels like cups and lids of casket, stone weights (Plate CI A) and pieces of *geru* with rubbing marks etc. Period I of the site is totally devoid of any stone object, whereas Period II has yielded only ten objects. The maximum number of seventy stone objects were found in Period III. Period IV of the site has again brought to light only nine objects.

Decorated Stone Disc (Plate C C)

A decorated sandstone disc speaks of the perfect sense of proportion possessed by the artisans of Kapilavastu in presenting the characteristic details of various types of animals within a limited space. Imitating to some extent the design on the capital of Asokan pillars, the stone disc is carved around a blank central space. The carved areas have been executed in two main concentric rings separated from each other and bordered by narrow bands in relief. An indented pattern marks the perimeter of the central circular space. The adjoining ring carries a similar indented pattern, but executed in a scroll-like fashion. The outer ring is wider and more intricately carved with four animals, of which only three are now intact. These animals are an elephant, a lion and a bull. The fourth, now damaged, might have been a horse, though the hind part of the animal, particularly the raised tail, appear somewhat similar to that of the lion. The characteristic details of the animals have been delineated with great care to make them appear life-like. The panel with the animals is bordered and interspersed by a number of floral and scroll-like design. Between the damaged animal and the bull the wheel of law, a symbol of Buddhism, has been depicted. Like the innermost circular space, the outer ring of the stone disc is bordered at the edge with an indented pattern. The sense of proportion, which the artist possessed to be able to produce such a delicately balanced piece is outstanding for its time. Religious zeal and devotion only could have given him the confidence necessary to produce such a work of art, as early as second century B.C.

Querns Pestles and Mullers (Plate CI B)

The querns are made of rectangular dressed stone block resting on four legs, one at each corner. The working surface is either flat or has turned slightly concave due to constant use. Out of a total number of six querns from Ganwaria, two have come from the lower and one from the upper levels of Period II, one from the lower and two from the upper levels of Period III.

The material used was basaltic trap, granite or sandstone. The querns have been grouped into two types; (a) with legs not distinctly differentiated from each other and (b) with legs distinctly chiselled out at each corner. The former variety is cruder and occurs in contexts earlier than the latter. Querns have been reported from Prakash (600 B.C. to 200 A.D.), Maheshwar (300 B.C. to Muslim-Maratha Period), Nevasa, Tripuri, Nasik, Tilaurakot (3rd-2nd century B.C.), Taxila (Maurya-Sunga), Hastinapur (600 B.C. to 300 A.D.), and Kaundinyapur (Satavahana Period).

The pestles are rectangular or circular in section. They are of two types. The grinding process in one of them required application of force, whereas in the other the pestle was simply rolled up and down on the quern surface. There are only two specimens, one of each variety, the former one occurring in lower levels of Period II and the latter in the lower levels of Period III. One specimen of cylindrical pestle with a perfect round section has been picked up along with its counterpart, the quern. Stone pestles of rectangular section are reported from Hastinapur (600 to 500 B.C.).

The site has yielded two specimens of muller in stone, one each from lower and upper levels of Period III. They are of two types (a) cylindrical with oval cross-section and (b) expanded thickened ends shaped like dumb-bell with oval cross-section. In the latter variety both the ends were used for pounding. Both dumb-bell shaped and cylindrical mullers have been reported from Sonpur, the former datable between 650 and 200 B.C. and the latter 200 B.C. and 200 A.D.

Balls and Bangles

In all, five specimens of ball and three pieces of bangle in granite, marble and sandstone have been found from the excavations. The Period-wise distribution of the objects are (a) ball—two from the lower and one from the upper levels of Period III and two from the middle levels of Period IV, (b) bangles—two from the lower and one from the middle levels of Period III. Balls have been reported from Rairh (3rd century B.C.), Sonpur (1000 B.C. to 200 A.D.), Tilaurakot (2nd century B.C.), Maheshwar-Navdatoli (1000 to 400 B.C.); Prakash (1400 B.C. to 600 A.D.), Ahar (1750 to 1270 B.C.), Kaundinyapur (Maurya); and Taxila (Maurya-Sunga).

Slate Pencils or Styli

The site has yielded ten slate pencils from the excavations, out of which four have come from lower and three from the upper levels of Period III, whereas the

rest three from Period IV, one each from the lower, middle and upper levels. The material used for the object is obviously soft soapstone, which visualises that the art of writing was very much in existence. The slate-pencils are of three types viz. (a) long barrel-shaped with circular section; (b) long tapering four-sided with rectangular section; and (c) crudely-finished rectangle-shaped with square section.

Sharpener

Miniature tablets of rectangular or square section, mainly used for sharpening the razors, were found during the course of excavations. Both the upper and lower surface of the tablets have become invariably concave due to constant use. Basaltic trap or sandstone were the raw materials used for making the tablets. Of the six pieces, one occurred in the upper levels of Period II and the rest five in Period III with a distribution of three, one, and one, respectively in the lower, middle and upper levels.

Decorated Stone Tablets

The tablets are of different size and shape. They have been engraved, incised or carved with designs of different patterns. In all, they are eleven in number, of which six have becn collected from lower, one from middle and three from upper levels of Period III, and one from the middle levels of Period IV. Similar decorated pieces have been reported from Kumrahar (150 B.C.-A.D. 600).

Bead Polishing Stone

The solitary specimen is an undressed sandstone of triangular section with a number of channels on either side, probably to serve as grooves for polishing the beads. The object was found in the upper levels of Period III. Bead-polishing stones have been reported from Ujjain.

Mould

A single specimen of a mould in soapstone was picked up from the lower levels of Period II. It is a fragment of a rectangular tablet with tapering sides and two round perforations of equal diametre interconnected by means of a channel in between. The object might have been a mould for use by a goldsmith or a leather lace making cobbler's tool. Similar object in terracotta has been displayed in Antiquity Section, Purana Qila, New Delhi, having been reported from Harappa.

Vessel, Bowl and Lids of Casket

Vessel, bowl and lid of casket have been found mainly from Period III of the site. They include a carinated small pot, two lids of casket, one intact hemispherical bowl and two box-type caskets, one of them completely intact. A stupa-type

crystal lid of a casket needs special mention owing to its perfect workmanship. But for the crystal lid, the material used for other objects is invariably soapstone of varying shades. Vessels in stone have been reported form Pataliputra (150 B.C. to A.D. 500) and Kausambi (A.D. 100 to 250). Crystal lids, similar to that found at Ganwaria. have been reported from Pitalkhora and Amaravati dating back to the beginning of the Christian era.

15

Terracotta Objects

Bangles

Bangles happens to be the most popular ornament for the women not only in ancient India, but even in modern times. The raw materials generally used were terracotta, shell and glass. The bangles in terracotta found at Kapilavastu have different diametres to suit even the children as young as one year old. In all, two hundred and sixty-seven terracotta bangles were found during the course of excavations at Ganwaria, of which only three are complete. They occur right from the earliest occupation at the site. The number of terracotta bangles in Period I is restricted, because of the limited area of operation. The Period-wise distribution of the bangles is as follows—six from Period I, one hundred and eleven from Period II, one hundred and thirty-four from Period III, and the rest sixteen from Period IV. The chart at the end indicates their sub-Period-wise distribution.

Terracotta bangles are invariably of two types, (i) hand-made, (ii) mould-made. The former is mostly plain in design, whereas the latter is dominated by the decorated designs of various pattern.

Handmade bangles are largely circular in section, irregular in thickness, often of uneven surface and plain in design. A single specimen of terracotta bangle in strap-belt form, rectangular in section with rounded corners can be taken as an exception in this variety. Some of the fragments carry designs of vertical strokes or lines over the sides across the length of the bangles executed mostly by sharp knife-edge. The surface has been treated invariably with a wash or slip. One of the specimens has a very bright crimson slip. The clay used for preparing the bangles is generally mixed with mica, which leads to a glittering surface. The quantity of mica in the clay is much more in the moulded specimens. Usually the bangles are made out of well levigated clay and well-fired, but for a few which exhibit coarser fabric and grey core, because of their indifferent firing.

Moulded variety of the bangles is made of finer clay and is well baked. Some of them, which are plain in design, display grey surface produced by controlled firing. They are mostly triangular in section with rounded corners. For a better appeal, they have been ornamented by a series of oblique or vertical incisions on both the sides. The incised part is so broad that the narrow portion between the

incisions stand out in relief. They do not appear to have been made individually. Some sort of stamp in the shape of a ring or segment appears to have been used to produce the design. It is much more likely in view of the close similarity in the pattern. This design also finds a place on the bangles with hemispherical section.

The second variety of the bangles is circular in section with a symmetrical surface. They are invariably treated with a slip or wash and do not carry any design. A strap-belt variety of rectangular section with rounded sides having finger-tip decoration is the third kind of moulded bangles. Some of the bangles display notches or 'U' shaped design over the sides across the length of the bangle. Special mention may be made of a specimen having painted design of oblique lines on a band in indigo colour.

The other moulded bangle-fragments are pentagonal in section and plain in design. A single rare specimen of an anklet has also been included in bangles. It is having three rows of stud-decoration on one side only. The other side has been kept plain, because the same would not have been visible at the time of wearing. Further, a smooth surface of the part, which touches the skin, is absolutely necessary. A small wristlet of perfect triangular section is meant for a child.

Dabber

In all, there were thirty-four terracotta dabbers from different Periods of the site. Period I has not yielded a single specimen. The earliest dabber is from the upper levels of Period II. Period III has yielded the maximum number of twenty-four, with a distribution of eight, four and twelve respectively from the lower, middle and upper levels. There were only eight specimens from Period IV, three, one and four from lower, middle and upper levels respectively. The dabbers were manufactured in well levigated clay out of moulds. Occasionally a slip was applied on the clay. Husk was observed to have been mixed in the clay in a solitary specimen, which happened to be the biggest in size. The dabbers are of the following three varieties.

Type 1. Dabber with a solid handle and flat base.
Type 2. Dabber with an elongated body, short handle and flat circular base.
Type 3. Conical dabber with a solid handle and slightly convex-sided circular base.

Pestles (*Plate CII A*)

Pestles in terracotta from the site are, in all, thirty-three in number. But for two, all the specimens have come from Period III with a distribution of eleven, sixteen and four respectively from lower, middle and upper levels. The other two specimens are from the upper levels of Period IV. Invariably all the pestles are made of well levigated clay and treated with a thin to thick coat of deep red slip. They were in all likelihood used for ritualistic purposes as supported by their fresh look. Only a few of them bear the traces of grinding mark. All the pieces are uniform in shape and design. They are long barrel circular in shape carrying a

design of star pattern over the body The incised decoration is very close to each other in a restricted number of pieces.

Skin Rubber (Plate CII B)

Of the total number of thirty specimens of skin or flesh rubber, Period II yielded only one piece from the upper levels. The number collected from Period III was the maximum—twenty-five—eleven from the lower and seven each from the middle and upper levels. Of the six skin rubbers found in Period IV, two occurred in lower and four in upper levels. All of them are hand-made decorated with various impressed or incised designs. Some of them carry deep red slip. They are of three type:-

Type 1. Discular-shaped

Type 2. Rectangular or square-shaped

Type 3. Triangular or trapezoid-shaped.

Brick-Cakes and Tiles

There is no evidence of a brick-cake or tile in Period I. All brick-cakes have been grouped into three kinds.

Type I. Square or rectangle-shaped, well baked, devoid of any decoration, meant for flooring.

Tpye II. Plain triangular or trapezoid-shaped, well-baked. Grooves on the sides to serve as net sinker or pendant.

Type III. Ornamented, carved or moulded, rectangle-shaped, well baked meant for pillars, pilasters or pedestals in a niche.

Sling Balls

The excavation yielded forty-three terracotta sling balls in total. Of them, thirty-four have been collected from Period III with a tally of eighteen, nine and seven respectively from the upper, middle and lower levels. Of the nine pieces recovered from Period IV, four each are from the upper and lower levels and one from the middle. All the specimens are handmade, well baked and have occasionally been treated with deep red slip over a thin body. They were used either as sling ball or net sinker.

Balls

The excavation yielded only nine balls, one from the upper levels of Period II, two, one and three respectively from the lower, middle and upper levels of Period III and two from the lower levels of Period IV. All the specimens are solid, handmade, well-baked with light to deep red surface. Some of them have been treated with a slip and decorations.

Gamesmen

Twenty-three terracotta gamesmen in all have been recorded from the excavation. Period I is devoid of any specimen. The object appears for the first time in the upper levels of Period II which yielded six specimens. Thirteen specimens have come from Period III with a distribution of five, two and six respectively from the lower, middle and upper levels. Four specimens were collected from Period IV, three from the lower and one from the middle levels. All the gamesmen are hand-made, well baked, light red to dark brown in colour. They are generally devoid of any slip. The gamesmen are mainly of three following types:-

Type 1. Votive stupa-type with flat circular base, pear-shaped, short truncated, knobbed or pedestalled top.

Type 2. Flat circular base, pointed or bird-shaped top.

Type 3. Disc-rectangle or triangle-shaped.

One of the triangle-shaped specimen from the upper levels of Period II is in slate stone.

Discs

But for Period I, the large number of terracotta discs were evenly distributed in all other Periods. The absence in Period I can be attributed to the limited area of excavation. The total number of the discs found was 131. Of them, the lagest number of seventy-two came from Period III, with fifteen, seventeen and forty respectively from the lower, middle and upper levels. Period II yielded twenty-two pieces with three, twelve and seven from the lower, middle and upper levels respectively. Of the remaining thirty-seven specimens, fourteen, eleven and twelve occurred respectively in the lower, middle and upper levels of Period IV. All the specimens can be divided into two groups viz. (a) terracotta pottery discs made out of pottery fragments and (b) terracotta discs moulded out of clay. The former variety is larger in number. The latter variety has been moulded out in a perfect disc shape. The specimens are well-baked displaying various shades, ranging from light red to dark brown. Some of the objects are treated with a red slip. The discs can be sub-divided into two groups (i) with decoration (ii) without decoration.

Cart Wheel and Toy Cart

Forty-seven terracotta wheels and toy carts in all have been recovered from the excavation. Period I did not yield any specimen, probably because of the limited area of excavation. The largest number thirty-two, among them were found from Period III, six from the lower and thirteen each from the middle and upper levels. Period II of the site yielded only five specimens, one from the lower and two each from the middle and upper levels. Of the remaining ten specimens recovered from Period IV, four came from the middle and three eaeh from the lower and upper levels. But for a single specimen (No. 1451) from the lower levels

of Poriod IV, all the cart wheels are hand-made and well baked. Some of them are crudely-finished, whereas others are well-finished and treated with a red slip. A fairly good number of cart wheels were made out of pottery fragments. Some of the cart wheels bear the traces of wear and tear in the axle hole. All the specimens of cart wheel can be grouped into four types:-

Type 1. Cart wheel made out of pottery fragments.

Type 2. Cart wheel moulded with the hub projecting one side.

Type 3. Cart wheel moulded with scalp incised design on both the sides.

Type 4. Wheel-turned cart wheel.

The excavation yielded only six toy-carts of different varieties from different levels. Of the six specimens, one was found from the upper levels of Period II. The other four occurred in Period III, with one each from the lower and middle levels and two (bird toy-chariot) from the upper levels. Another piece (bird-toy-chariot) came from the lower levels of Period IV. All the toy-carts are well baked to red.

Ear Ornaments

The excavation yielded thirty-two terracotta ear-ornaments other than the two found in silver and copper. Ear-stud is the principal ornament for the ear, in terracotta. The ear ornaments have different varieties of decoration on the facing sides. *Sarpa-kundalas* (snake ear ornaments) form the other popular variety. Ear ornaments start appearing in Period III and also develop the richest varieties with all the manifold designs in the same Period. Of the thirty-two ornaments, twenty-six specimens are from Period III, nine, eleven, and six respectively from the lower, middle and upper levels. Of the other six specimens collected from Period IV, a solitary piece has come from the upper levels and the rest five from the lower levels. The ornaments are handmade or moulded out of well levigated clay occasionally treated with red slip. They have been well-baked and range in colour from light red to dark brown.

Terracotta Stamps

In all forty-two pieces of potter's stamp were recovered from the excavation. Of them, twenty-nine were picked up from Period III and thirteen from Period IV. They are conspicuous by their absence in Periods I and II. Period III yielded the largest number of twenty-nine, eighteeen, six and five respectively from the upper, middle and lower levels. Of the thirteen specimens from Period IV, six were found from upper, five from middle and two from the lower levels. All the specimens are moulded in well levigated clay. They are invariably treated with a red or black slip

and well baked. All of them are of uniform variety with ciruclar flat base impressed with bands of different motif running in concentric circles. They have a short cylindrical circular pedestal-shaped handle.

Conch-shell-like Object (*Plate CI D*)

A single specimen looking like a conch-shell is very interesting. It might have been used for some ritualistic purpose.

16

Bone Objects

Various type of bone objects have been collected from the excavations at different sites in India. Amongst the bone objects assigned to the early historical period, bone points happen to be maximum in number. In the beginning, they were called by a general name, bone arrow-head, though there was hardly any ground in support of it. Isolated examples are no doubt there to establish that they were used as arrow-head, but to use a general terminology for all of them cannot be justified. The purpose for which they were used in various cases cannot be precisely determined. In addition to the aim of producing them to work as arrow-heads, the other purposes for which they might have been used are weaving, writing and antimony rod.

The excavations at Ganwaria have yielded one hundred thirty-seven bone objects in all. But for three objects the rest are all bone points in one form or the other. Of them, the largest number of seventy-eight has been collected from Period II of the site. Period III yielded forty-one objects, whereas Period IV only eight.

The collection of bone objects from Ganwaria has been classified into six groups on the basis of the variation in shapes, standard of finish and pointed ends. The distinguishing features of the six groups are furnished below:

Group I. Specimens in this group have the pointed end on both sides. The pointed ends are also equal in size. The thickest part of the specimens is approximately at the centre. The distribution of the objects in this group is one in upper levels of Period I, one in the upper levels of Period II, two and one respectively from the lower and middle levels of Period III. Period IV did not yield a single piece of the specimen (Plate CIII A, 1 to 3). Objects of this type have been reported from Sonpur (c. 100 B.C.-A.D. 200): Prahladpur (c. 700-400 B.C.); Amreli (c. 300 A.D.-900 A.D.); and Vaisali (c. 200-100 B.C.).

Group II. In this group also, both the ends are pointed with the only difference that one of the ends is shorter than the other. Two specimens each of this group occurred in the middle and upper levels of Period I, twenty-five and thirteen respectively in the middle and upper levels of Period II, nine and two respectively in lower and middle levels of Period III followed by a single specimen in the

middle level of Period IV. Various stages of manufacturing can be observed on the bone points of this group (Plate CIII A, 8-14). Similar points have been found at Sonpur (c. 650-200 B.C.), Prahladpur (c. 700-600 B.C.), Vaisali (c. 600-200 B.C.) Tilaurakot (unstratified) and Hastinapur (c. 200-100 B.C.).

Group III. This group has been distinguished by a well-defined tang, sharp points and polished surface. There were only two specimens in this group. They were restricted to Period II, one each occurring in the lower and middle levels (Plate No. CIII A, 6-7). Similar objects have been reported from Sonpur (c. 650 B.C.-A.D. 200); Sravasti (c. 600-500 B.C.), and Vaisali (c. 600 B.C.-A.D. 200).

Group IV. The tang in this group is not well-defined. The shape of the bone point is also not proportionate. One specimen of this group occurred in the upper levels of Period I, six each in middle and upper levels of Period II, four and one respectively in lower and upper levels of Period III. There was not a single specimen of this group in Period IV (Plate CIII B, 5-7). Almost similar objects have been unearthed from Sravasti (c. 600-500 B.C.)

Group V. Socketed bone points have been included in this group. They have a shining surface. The standard of finish is very high. The pointed ends are short. In certain specimens of this group there is a hole on the longer end meant probably to haft it in wood or any other suitable material before using. Periods I and IV did not yield any specimen of this type. Besides one unstratified piece, two each were found in the middle and upper levels of Period II and one each from the lower, middle and upper levels of Period III. A limited number of bone points in this group has been prepared out of horn. They were found in middle and upper levels of Periods II and III (Plate CIII B, 8-13). Similar objects have been found at Sravasti (c. 500-400 B.C.), Prahladpur (c. 700-500 B.C.), Vaisali (c. 600-400 B.C.), Tilaurakot (c. 200-100 B.C.) and Hastinapur (c. 800 B.C.).

Group VI. The total number of objects placed under Miscellaneous Group is 49. Amongst them, bone points with long tapering sides and only one working end; bone points having short tapering sides and only one end; a hexagonal unfinished pendant; a weaving needle; antimony rods and some unfinished points are the numerous varieties (Plate CIII B, 1-4). It is quite evident from the number and variety of bone points that they were produced locally.

17

Pottery

The ceramic evidence from Ganwaria is very interesting. It was generally believed by the archaeologists that in the eastern parts of Uttar Pradesh the earliest ceramic in the early historical period was the Northern Black Polished Ware. In the western parts of the same state, Painted Grey Ware was said to have preceded the Northern Black Polished Ware. Though certain sites in eastern Uttar Pradesh did yield evidence of an earlier ceramic in the form of black-polished or black-slipped ware, it did not receive the attention of the archaeologists in a manner it actually deserved. The ceramic was more or less ignored by them, particularly because of the extremely limited number of sites where it occurred along with the very restricted area of excavation in the lowest deposits of those sites. It was further so, on account of the fact that there was not much difference in the shine on the surface of both the wares. Now, with the information forthcoming from a number of sites excavated in eastern Uttar Pradesh in recent times, it has become evidently clear that the ceramic anterior to Northern Black Polished Ware in this part of the country was the black-slipped or black-polished ware (Fig. 16). Though the pottery in use during those times was not restricted only to black-slipped or black-polished ware, it has been treated as the main cultural trait in the same fashion as the Northern Black Polished Ware. The fundamental difference between the black-polished and Northern Black Polished Wares is that the former is much thinner in section. The latter is appreciably thicker on account of the application of a double slip, one above the other, the lower one generally brownish in colour. Further, the treatment and finish of the Northern Black Polished Ware are perfect. It is not so in the case of black-polished ware. There is a sharp difference in the metallic sound also produced by the two. The slip from the black-polished ware can be easily scratched out. The clay used is not so well levigated and the fusion of the clay also during the course of firing is not so complete.

As already mentioned, the occupational deposit at Ganwaria was divided into four Periods. Period I was characterised by various types of ceramic like grey ware (Fig. 17), fine red ware, red-slipped ware (Fig. 18), chocolate-slipped ware (Fig. 19) and coarse red ware in addition to black-polished ware (Plate CIV A). In grey ware bowls and dishes hold a dominating position. Vases are restricted in

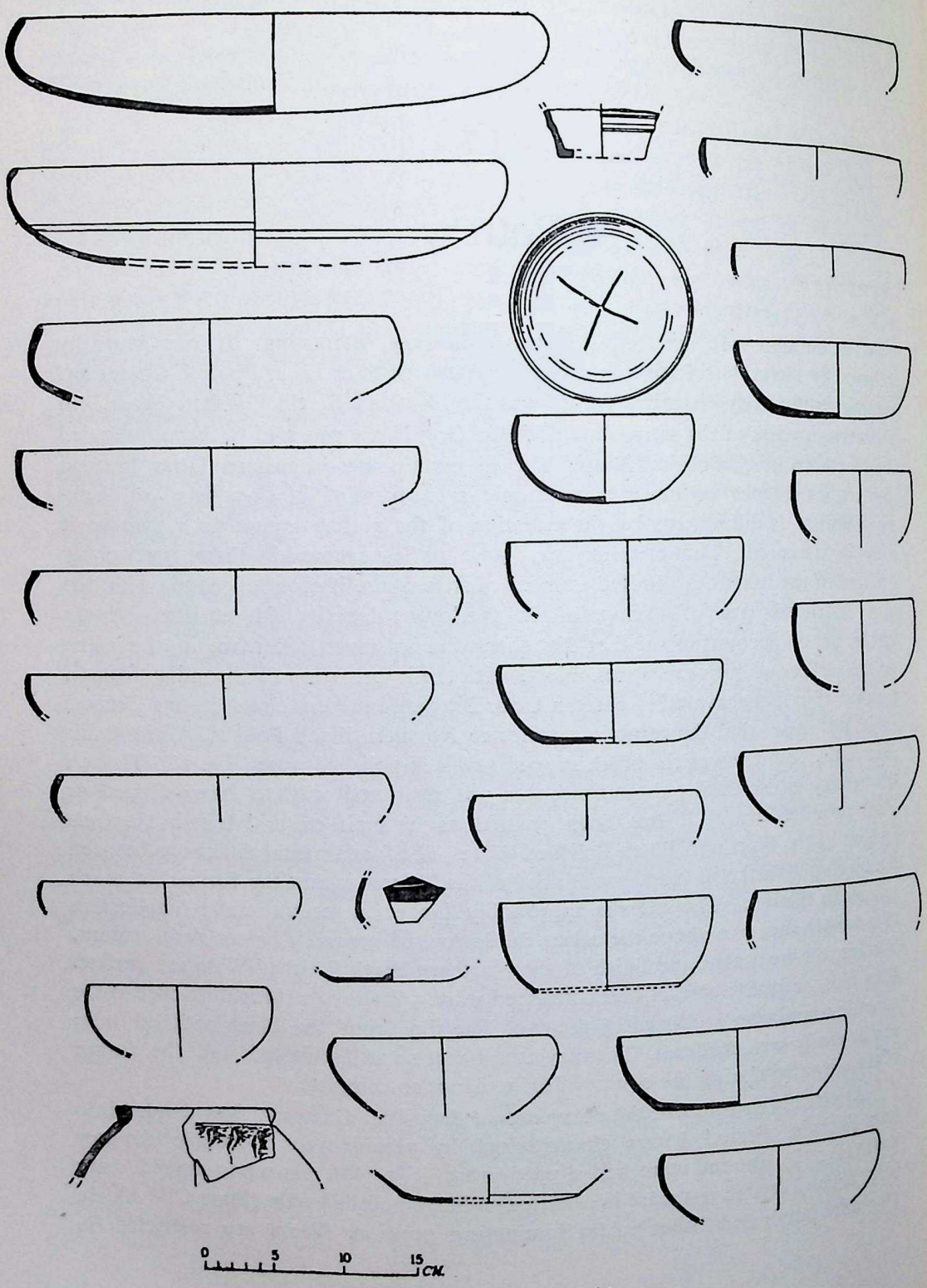


Fig 16. Pottery types, Period I

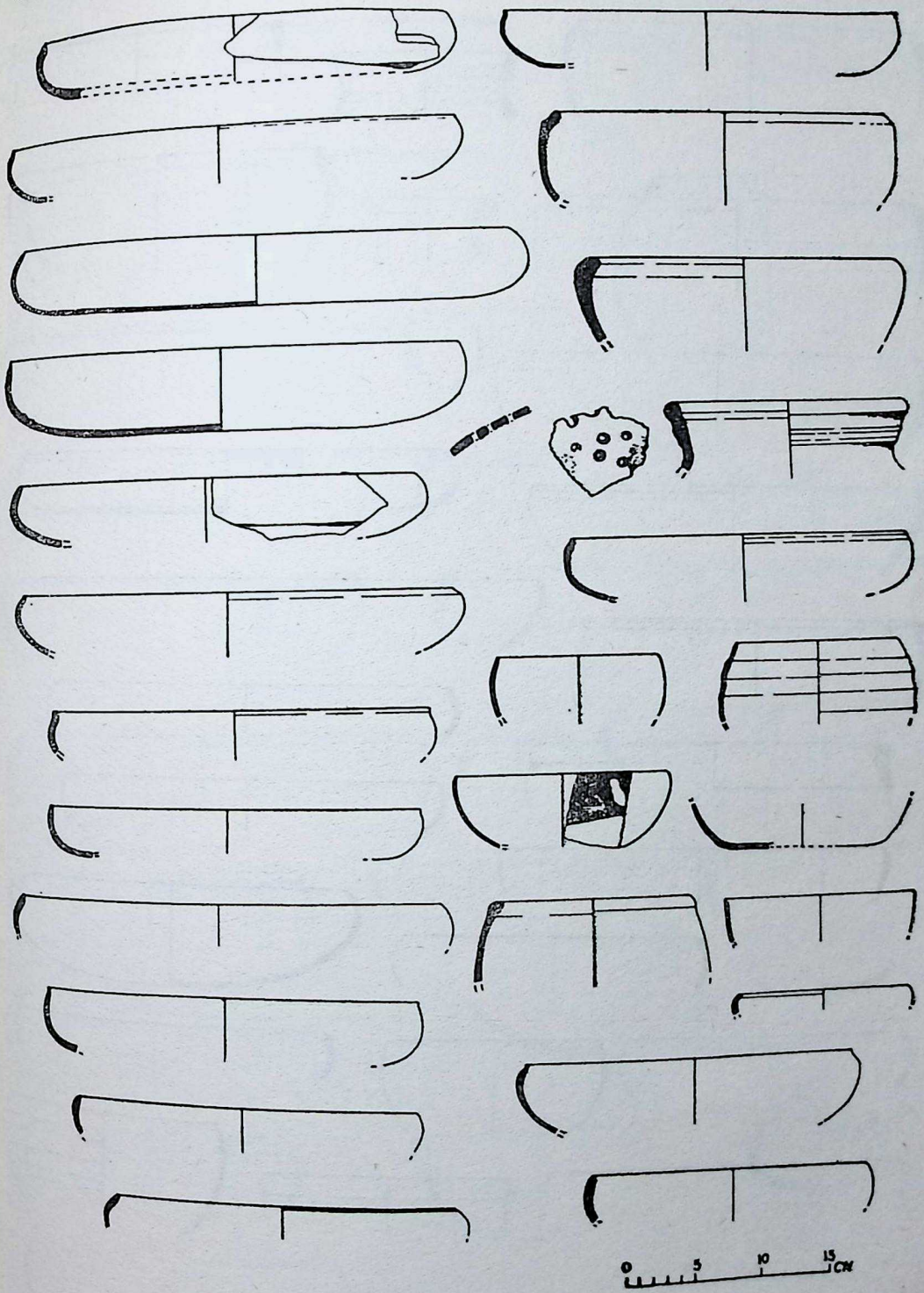


Fig 17. Pottery types, Period I

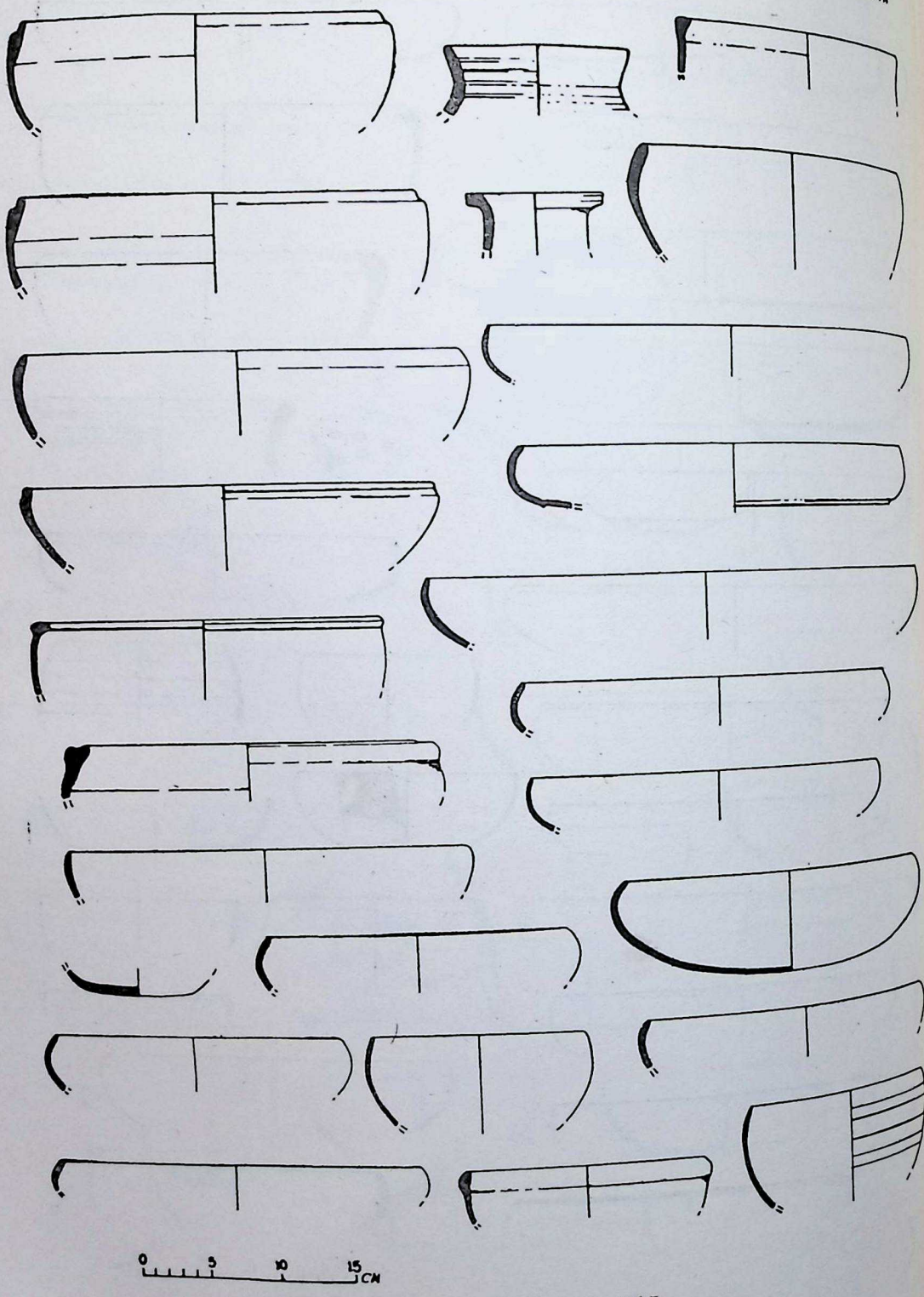


Fig 18. Pottery types, Period I

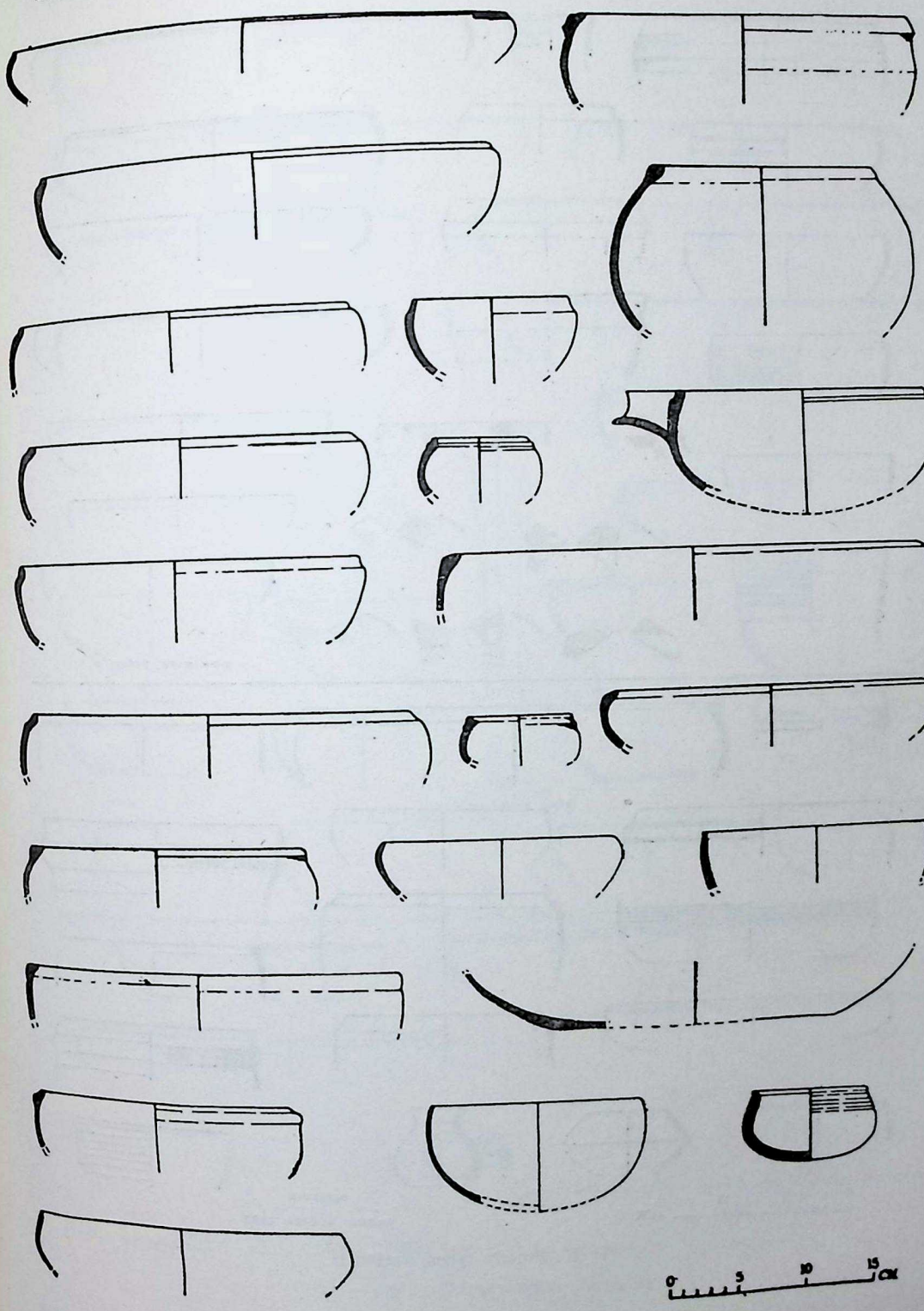


Fig 19. Pottery types, Period I

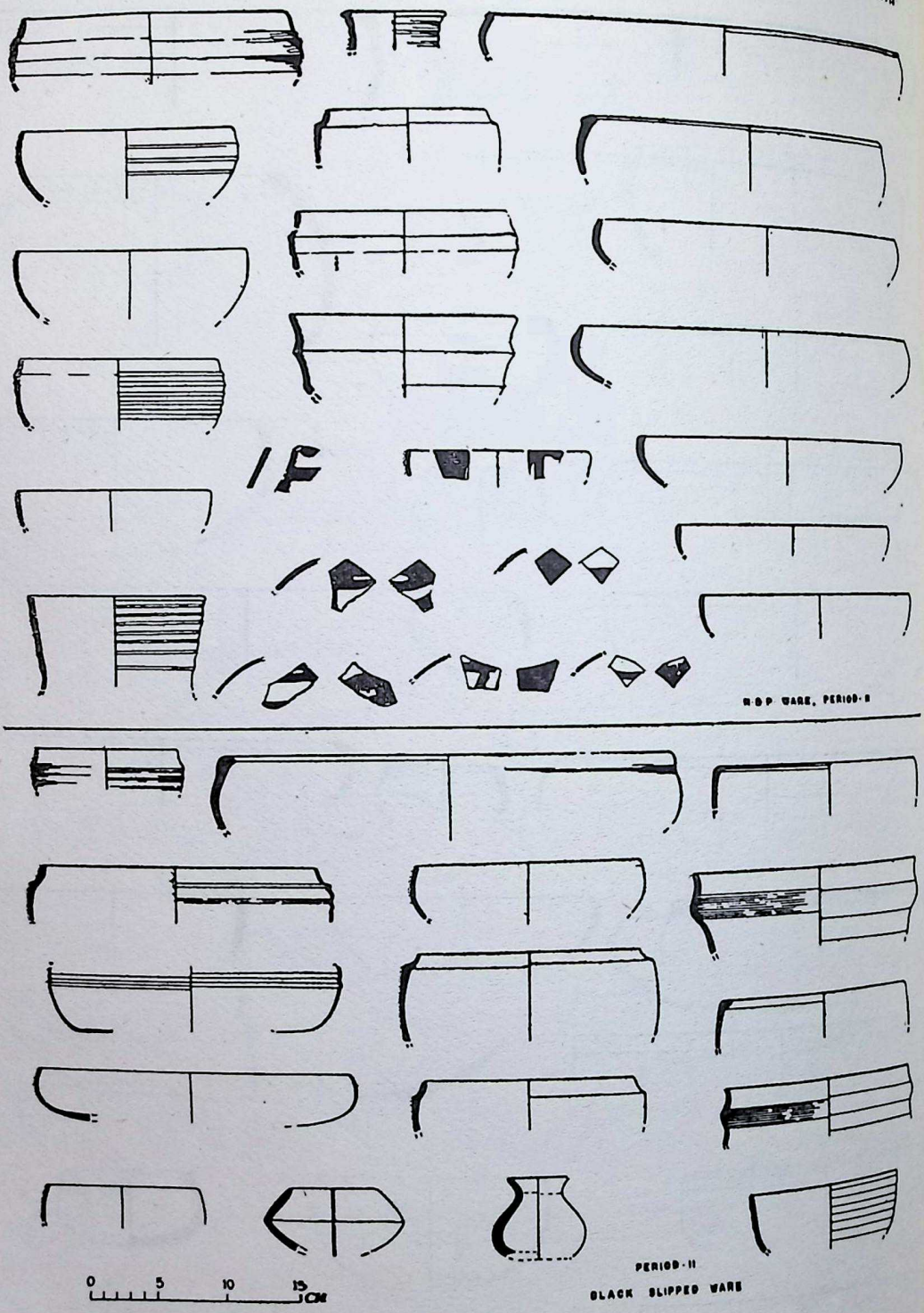


Fig 20. Pottery types, Period II

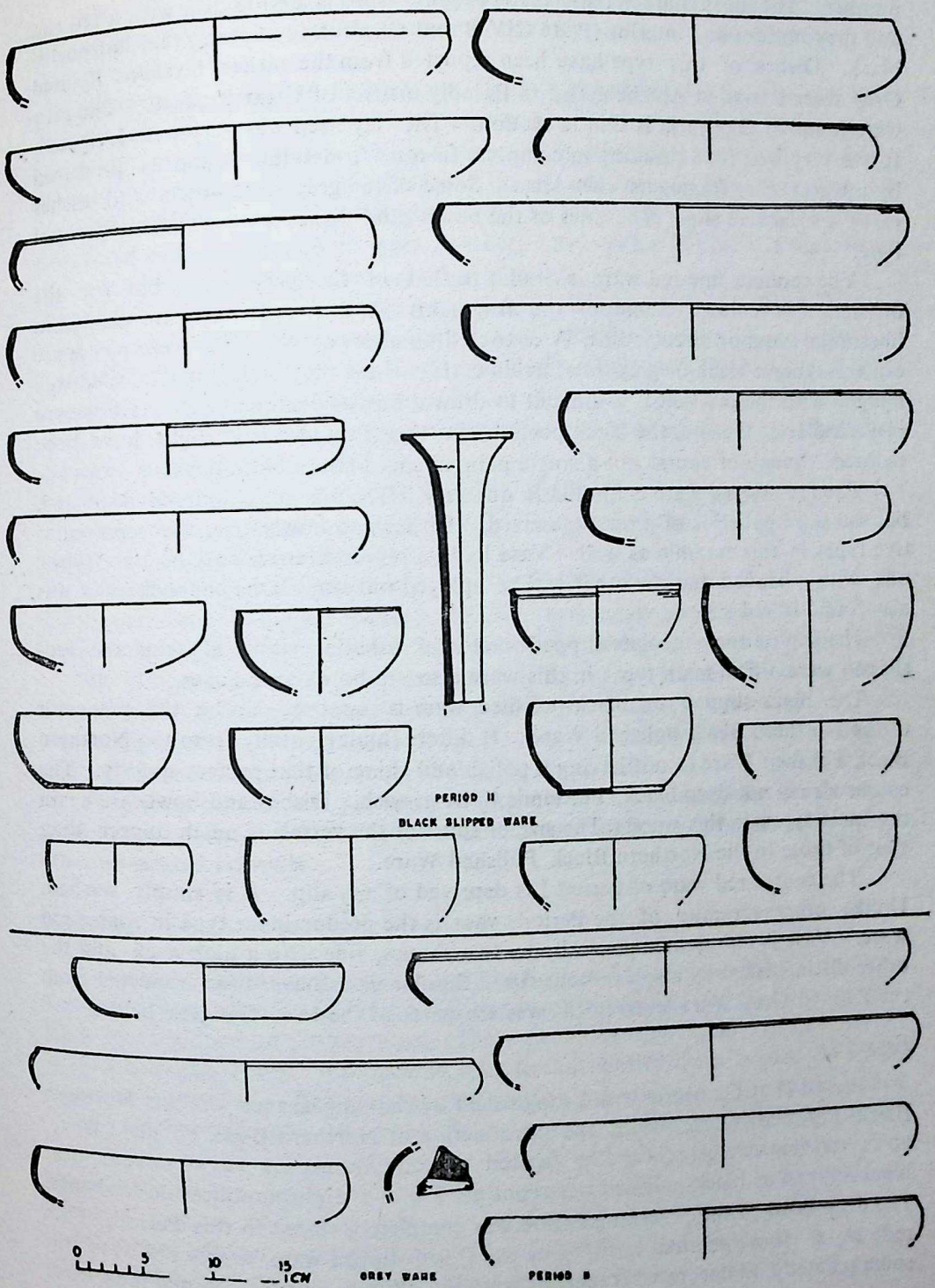


Fig 21. Pottery types, Period II

number. The most characteristic shape in grey ware is a wide dish with a red rim and grey bottom and interior (Plate CIV B and C). In a few cases, the bottom is black. Dishes of this type have been reported from the earliest levels of Painted Grey Ware Period at Ahichchhatra in Bareilly district of Uttar Pradesh. The grey ware found at Ganwaria is thin in section. The clay used was very well levigated. It was very well fired resulting in complete fusion. A metallic sound is produced by the grey ware fragments when struck. Some of the grey ware bowls and dishes carry a blackish slip. The sides of the bowls and dishes are incurved with a flat base.

The ceramic fine red ware is similar to that of the grey ware, but for the difference in colour. Some of the fragments in fine red ware are painted in horizontal band or circular line. A restricted number of the fine ware pieces are either having a black or grey interior. In certain cases the black portion is so well merged with the red that it is difficult to draw a line of demarcation. As observed in Period II of the site, the black portion in this Period also might have been painted, though of course not a single painted sherd could be found.

The red-slipped ware is limited in quantity. The surface colour is deep red, but the slip applied is of a poor standard. Dishes and bowls are the representative types in this ceramic as well. Vase had its representation only in two types, one with a beaded and the other with a splayed-out rim. One channel spout was also found in red-slipped ware.

The slip on the chocolate-slipped ware is of a better standard than the red-slipped ware. The main types in this ware also are bowls and dishes.

The black-slipped or black-polished ware is supposed to be the precursor of the Northern Black Bolished Ware. It differs fundamentally from the Northern Black Polished Ware in not having a polish and shine of that perfect quality. The colour also is not deep black, but tends to be greyish. Dishes and bowls are again the main types in this ware. The size of some of the vessels is much bigger than that of those in the Northern Black Polished Ware.

The coarse red ware of Period I is deprived of any slip. It is simply washed. Unlike other ceramics of the Period, vase is the predominant type in coarse red ware. Vase is represented generally by two shapes, one with a high neck and the other distinguished by a splayed-out rim. Similar vases have been reported from the Painted Grey Ware levels in the western parts of the Indo-Gangetic basin.

Period II

Period II at Ganwaria was distinguished by the appearance of the Northern Black Polished Ware. With the introduction of Northern Black Polished Ware, an overall improvement in the associated ceramic industries was observed. The black-slipped or black-polished were continued with a slight modification in shapes. The deep bowl of the preceding Period was completely absent in this Period. Fine red ware, thin painted ware, grey ware, red-slipped ware, coarse red ware and some painted and decorated fragments were the other associated ceramic industries.

The de-luxe ceramic Northern Black Polished Ware (Fig. 20) was found in abundant quantity with varying shades. The principal shape in the Ware happened to be a bowl.

Imitating the finish of the Northern Block Polished Ware, the fine red ware presented a shining surface. The colour also is darker appearing more like chocolate. Like the preceding Period some of the vessels are partly black, which merges with red in such a perfect manner that, in a number of cases it presents the appearance of painting. The merging in Period I is not of such a high standard. Bowls and dishes are the main types. A deep bowl with a flat base is characteristic of the Period. The flat base is often black.

A few fragments of thin painted ware are like the Northern Black Polished Ware with the difference only of colour. In this case the colour is red. The red surfacc has been painted in black, the design being mainly thick vertical and horizontal bands, occasionally meeting one another. Though not a single complete piece was available, the shape which could be identified from the fragments appeared to be of bowls only.

The grey ware of Period II is of a thicker variety than that of Period I (Fig. 21). The texture also is slightly different. One of the fragments is painted in a black line on the interior.

The slip on the red-slipped ware is of an indifferent nature. The vases in the red-slipped ware are having either a beaded, everted or flattened rim. They are much more in quantity than bowls and dishes. A channel-spout was also observed.

The coarse red ware is represented mainly by vases, some of which are having a heavy rim. A few mintature vessels in coarse red ware are interesting. A basin with a lug handle is characteristic of the Period, particularly because of its fundamental difference from the popular variety in Period III.

Fragments of red ware painted in oblique black lines along with those decorated in cord pattern and also incised vertical and oblique lines are some of the other associated ceramics.

Period III

Though the ceramics grey ware and black-slipped ware continued to occur in a very restricted quantity in Period III, there was a complete change in the colour, shape and the finish of pottery types. The sophistication in ceramic types observed in the earlier two Periods disappeared completely. Pottery as a whole presented a coarser appearance. Red ware was the predominant pottery. The colour varied from light to deep red. Vases were found in large quantity. They had grooved, beaded, splayed-out or obliquely-cut rim. Bowls with obliquely-cut rim were also found in a fairly good quantity. Besides larger ones, the excavation also yielded bowls of smaller size, which were better finished. Similarly the finish of a few dishes was of a better standard. Lids of various variety had generally a circular bottom and a knob on the interior. The basins were having lug handle.

The dishes and bowls of the grey ware, which occurred in a limited quantity, were very small in size. The fabric and finish of the ware are also of a very poor standard. Similarly the fabric of the black-slipped miniature vase was very poor in quality.

Painting happened to be much more popular in Period III. The main design was chocolate lines, both vertical and horizontal, over a light red surface. A typical painted fragment carried thick circular points in cream over a chocolate surface. The designs on the decorated sherds were applied finger tip, triangular notches and oblique incisions.

Period IV

Generally in a coarse red fabric, the shapes in pottery multiplied several times in Period IV. They are all similar to the types yielded by other early historical sites in northern India during the early centuries of the Christian era. A limited number of vessels, particularly vases were treated with a slip. Though basins and small bowls do occur, vases in a very large quantity predominate. Troughs were also common. Vases with a heavy rim and also with lug handles were very popular. The lids in red ware had various shapes.

Sprinkler in Red Polished Ware, a characteristic pottery of the early centuries of the Christian era made its appearance for the first time. The sprinklers were generally funnel-shaped. The spouts were also found in different shapes. Like sprinklers, heavy hand-made jars in red ware also occurred for the first time in Period IV.

Both small and bigger bowls were found in the red ware. The smaller bowls had incurved rim, whereas the bigger ones were having incurved obliquely-cut small rim with a corrugated exterior. A limited number of basins with a sagger base and miniature vessels also occurred in the Period.

A very restricted quantity of chocolate-slipped ware was found to be associated with the above-mentioned ceramics. The slip on the ware is of a good quality which led to a little shining surface. A bowl and a sprinkler were the main shapes.

Bowls and dishes in grey ware of a very coarse fabric were found in a limited quantity. Similarly bowls and dishes in black-slipped ware of a coarse fabric were also restricted in quantity. In black-slipped ware there were two sprinklers.

Decoration of the pottery became very popular in Period IV. The handles of the vases were decorated with grooved and vertical incisions occasionally in two rows. Circlets, oblique slashes, chevron-like slashes, flower patterns, groups of concentric-circle interspersed by horizontal parallel lines (both three in number), and herring-bone pattern are other important designs. In certain cases like the flower motif and the herring-bone, the design is embossed.

18

Animal Remains

Animal remains in substantial quantity were recovered from the excavations at Kapilavastu, but most of them were fragmentary. A large number of these had to be discarded, because in the absence of characteristic features for identification, they were not useful for any study purpose.

The selected collection is represented by the following species viz., turtle, fowl, dog, *Sus* (pig.), spotted deer barasingha, *Bos indicuus* (Humped Cattle of India), Indian buffalo, goat, the horse and ass.

Of all the animals recorded in the collection, *Bos indicus* predominate and accounts for more than seventy percent. This evidently points out that this species was the most favoured domestic animal of the inhabitants of Kapilavastu. Next in the order of preference is *Sus* (pig), whose occurrence is about seventeen percent. The *Sus* is followed by goat, but its presence is far less than *Bos indicus* and *Sus*. The other identified species like the horse, ass, barasingha, spotted deer, turtle, fowl, buffalo and dog, are much more less in number. The presence of barasingha and spotted deer indicates that the area surrounding Kapilavastu was marshy and covered by forest.

A systematic account of the animal remains is as follows:

VERTEBRATA

Class	Reptilia
Order	Chelonia
Family	Trionychidae

Lissemys punctata (Bonnaterre), forma *typica*
(The common-shelled Box turtle)

Material : Three fragments of epiplastron. These three fragments are of a single species and belong to the box turtle.

Chitra indica (Grey)
(The River Turtle)

Material: Eight fragments of hypoplastron. These remains are identified as those of the river turtle.

Class	Aves
Order	Galline
Family	Phasinoidae
	Gallus Sp.

Material: Five fragments of limb bones. These fragments, which belong to the fowl, are almost similar to those of the modern species.

Class	Mammalia
Order	Carnivora
Family	Canidae
	Canis familiaris Linnaeus
	(The Domestic Dog)

Material: A single fragment of humerus. This solitary fragment of humerus is identified as that of a domestic dog and it is quite matching with the modern one.

Order	Perissodactyla
Family	Equidae
	Equus asinus Linnaeus
	(The Ass)

Material: A premolar and a molar.
These two teeth match with the modern species. Except these two remains no other bone of this animal was recorded.

Equus Caballus Linnaeus
(The Horse)

Material: Three premolars and three molars along with an incomplete and fragmentary skull. Except these six teeth and the few small fragmentary pieces of the skull, no other bone of this animal could be traced from the collection. The teeth, which have been identified are quite matching with the modern horse.

Order	Artiodactyla
Eamily	Suidae
	Sus scrofa cristatus hagner
	(The Indian Domestic pig)

Material: Eighty four remains of this species were identified which include some twenty-seven fragments of mandibles with teeth, nine fragments of humerus and others like tibia, seapula upper jaw, femur and also some intact bones like astragalus, calcapleum and phalanges. From the number of bones appearing in the collection,

it can be inferred that *Sus* is perhaps the most sought after animal next to *Bos indicus.*

Family Cervidae

(*Axis axis Erxleben*)

(The Spotted deer)

Material: Three antler fragments and four fragments of limb bones.

These remains are of spotted deer and resemble the modern animal.

Cervus Duvauceli Curier

Material: Two antler fragments.

The two antler fragments, which belong to the Barasingha, bear saw marks.

Order Artiodactyla

Family Bovidae

Bubalis bubalis Linnaeus

(The Indian buffalo)

Material: Four remains consisting of two vertebrae, a premolar and a molar.

The scanty remains of the buffalo suggest that this animal was not in general domestication.

Bos indicus Linnaeus

(The Domestic Humped Cattle of India)

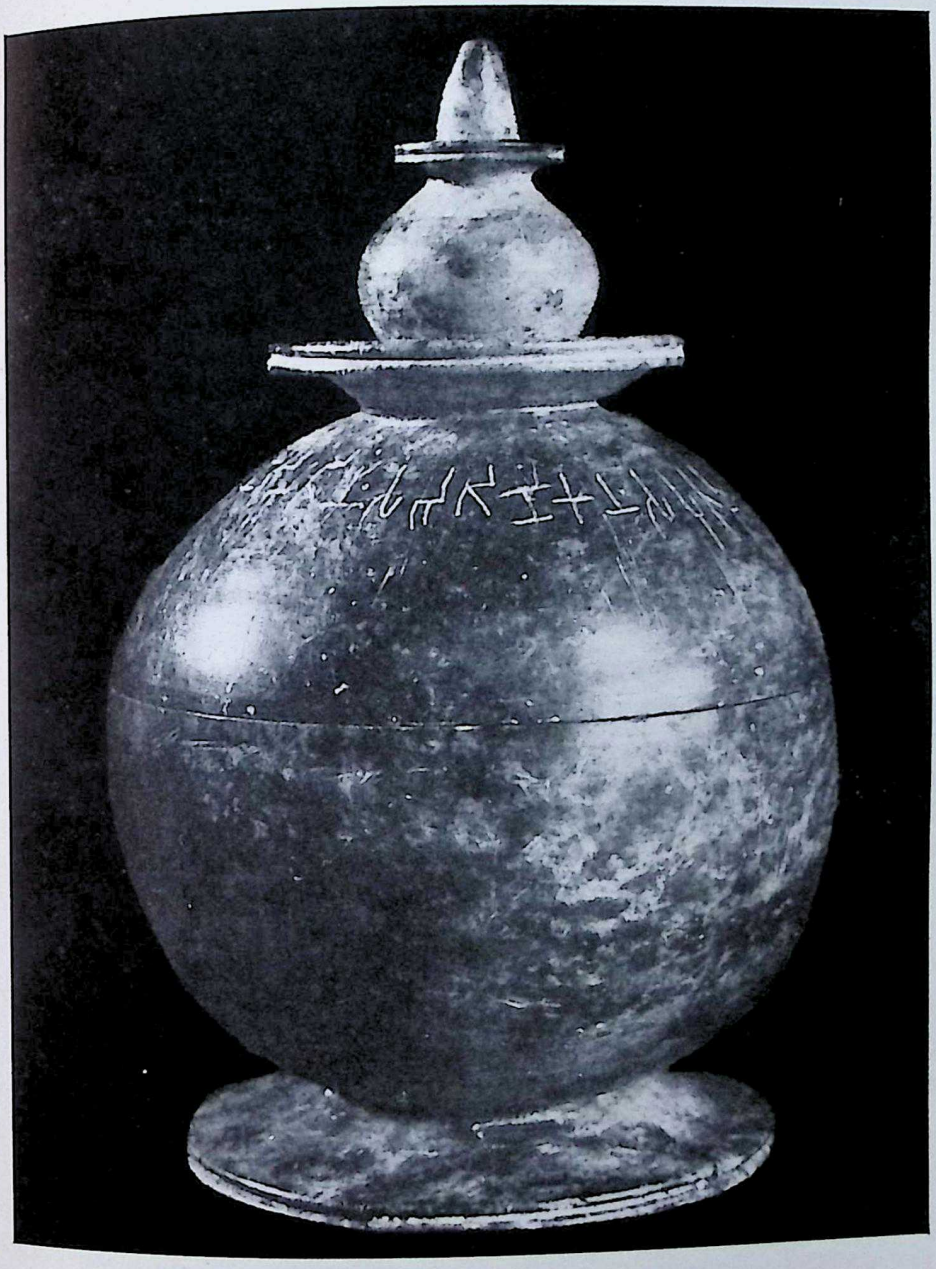
Material: A total number of three hundred and forty-seven remains of *Bos indicus* were identified and these include some intact bones like astragalus, calcaneum, third and fourth metacarpal and metatarsals, carpal and tarsal bones, phalanges and broken fragments of humerus, radius, femur, tibia, third and fourth metacarpals, astragalus, calcaneum ribs, vertebras mandible upper jaw, horns, scapula, pelvic bone etc.

It is already mentioned earlier that the bulk of the collection contains the remains of this animal and that itself signifies that *Bos indicus* was the most popular species for the people of Kapilavastu.

Capra hircus aegegrus Evxleben

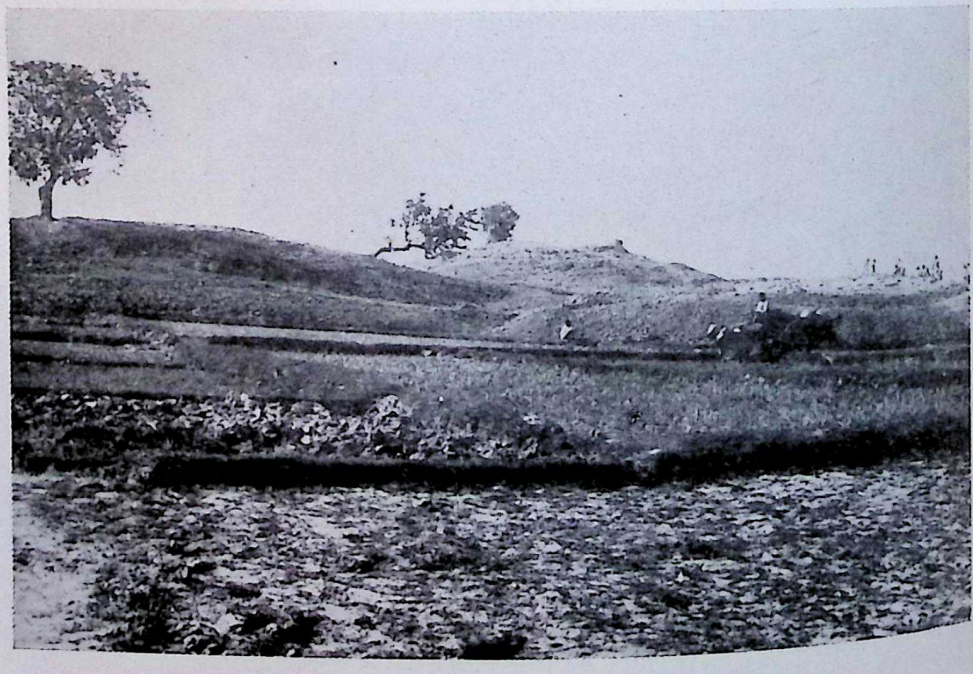
(The Indian Domestic Goat)

Material: Twenty-one remains which include fragments of lower jaw, scapula, humerus, tibia, horn and few intact ones like calcaneum and astragalus. The remains of this animal are almost similar to those of the modern species. The number of remains of this animal, though very much less compared to *Bos indicus* and *Sus* shows that this was also largely domesticated.



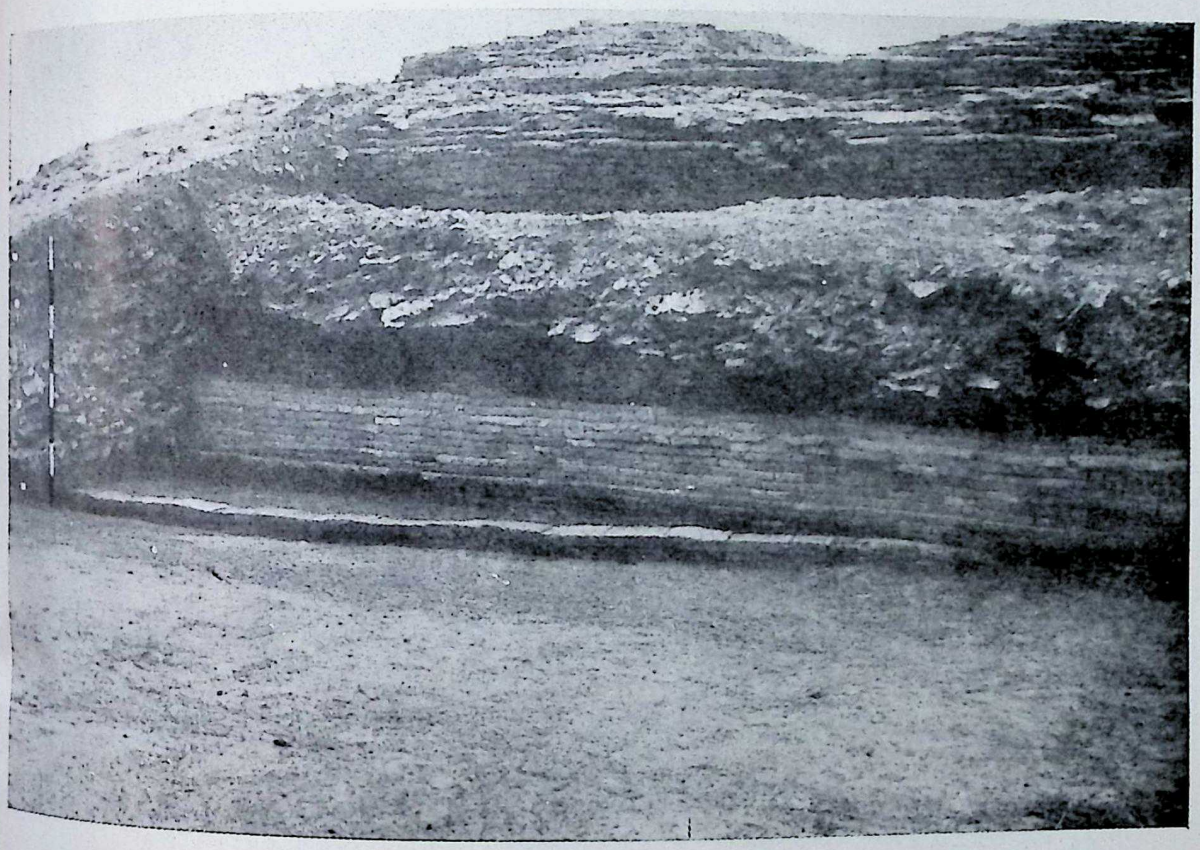
Piprahwa: Inscribed soapstone casket found in 1898.

A



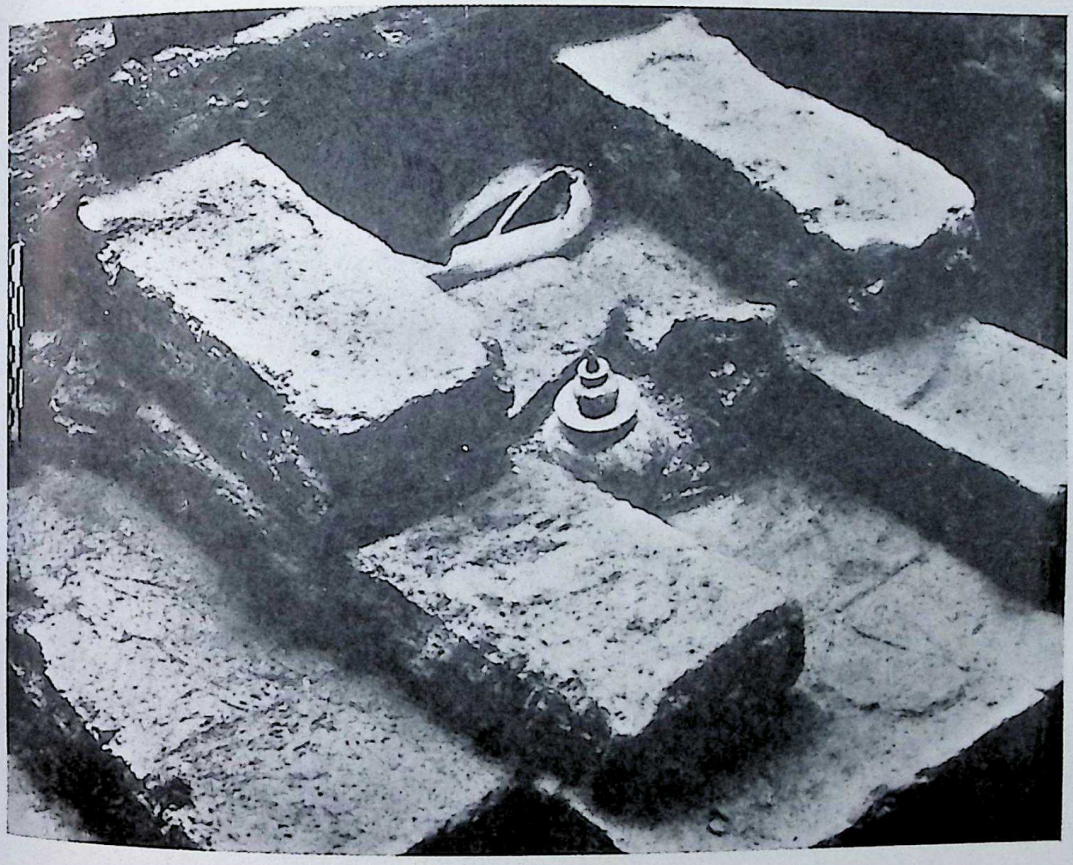
B

Piprahwa: A. General view of the stupa, and B. of the site before excavation.

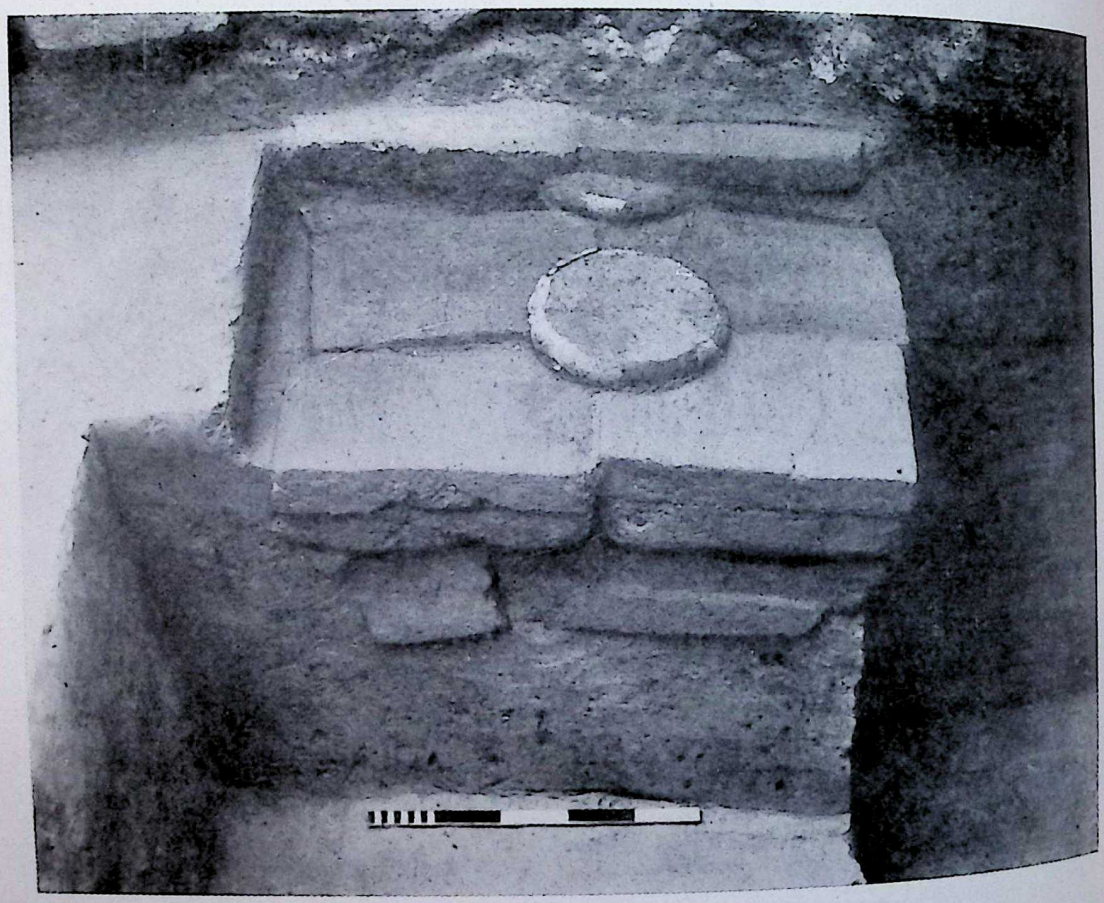


Piprahwa: Stupa with brick-edged *pradaksinapath.*

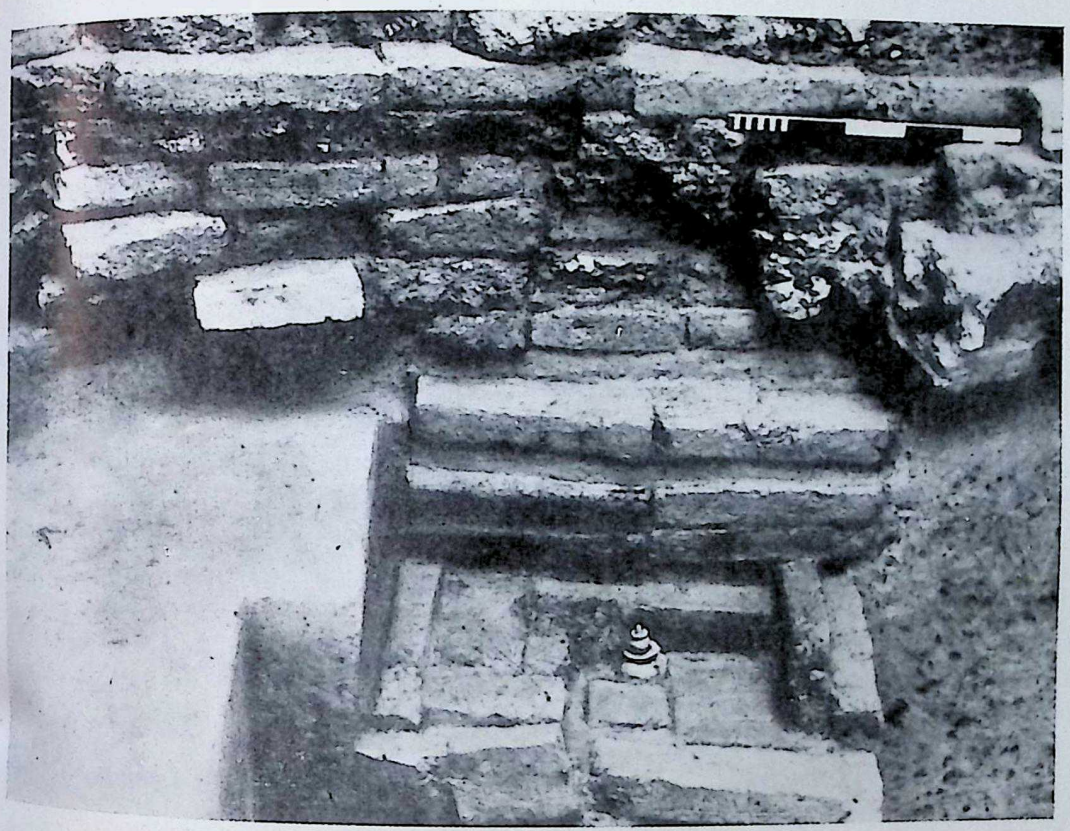
Piprahwa: Two burnt-brick chambers in the stupa.



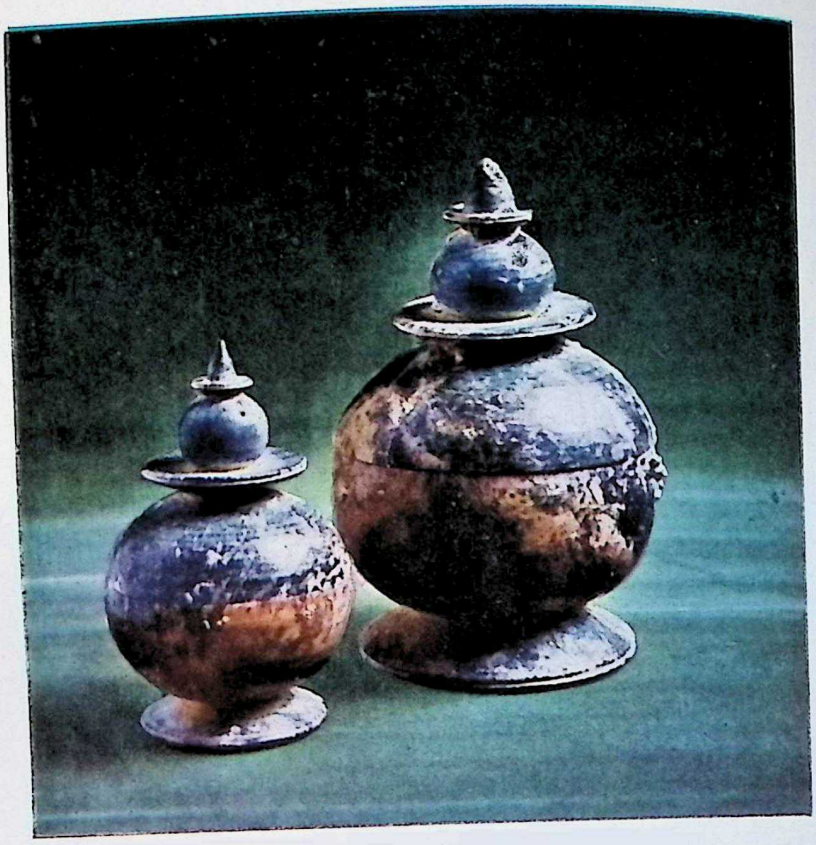
Piprahwa: Dish and soapstone casket in the northern brick chamber.



Piprahwa: Two dishes in the southern brick chamber.



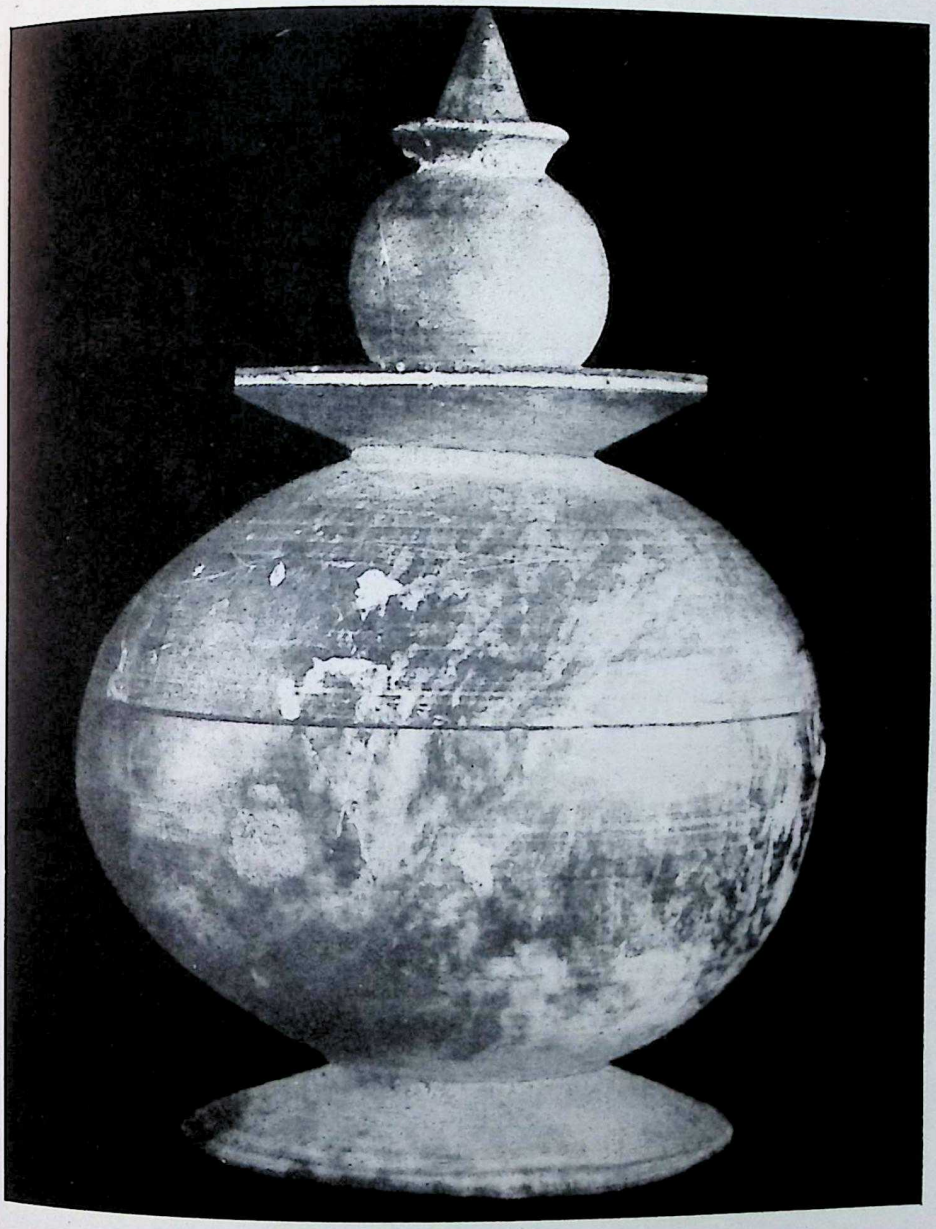
Piprahwa: Soapstone casket in the southern brick chamber.



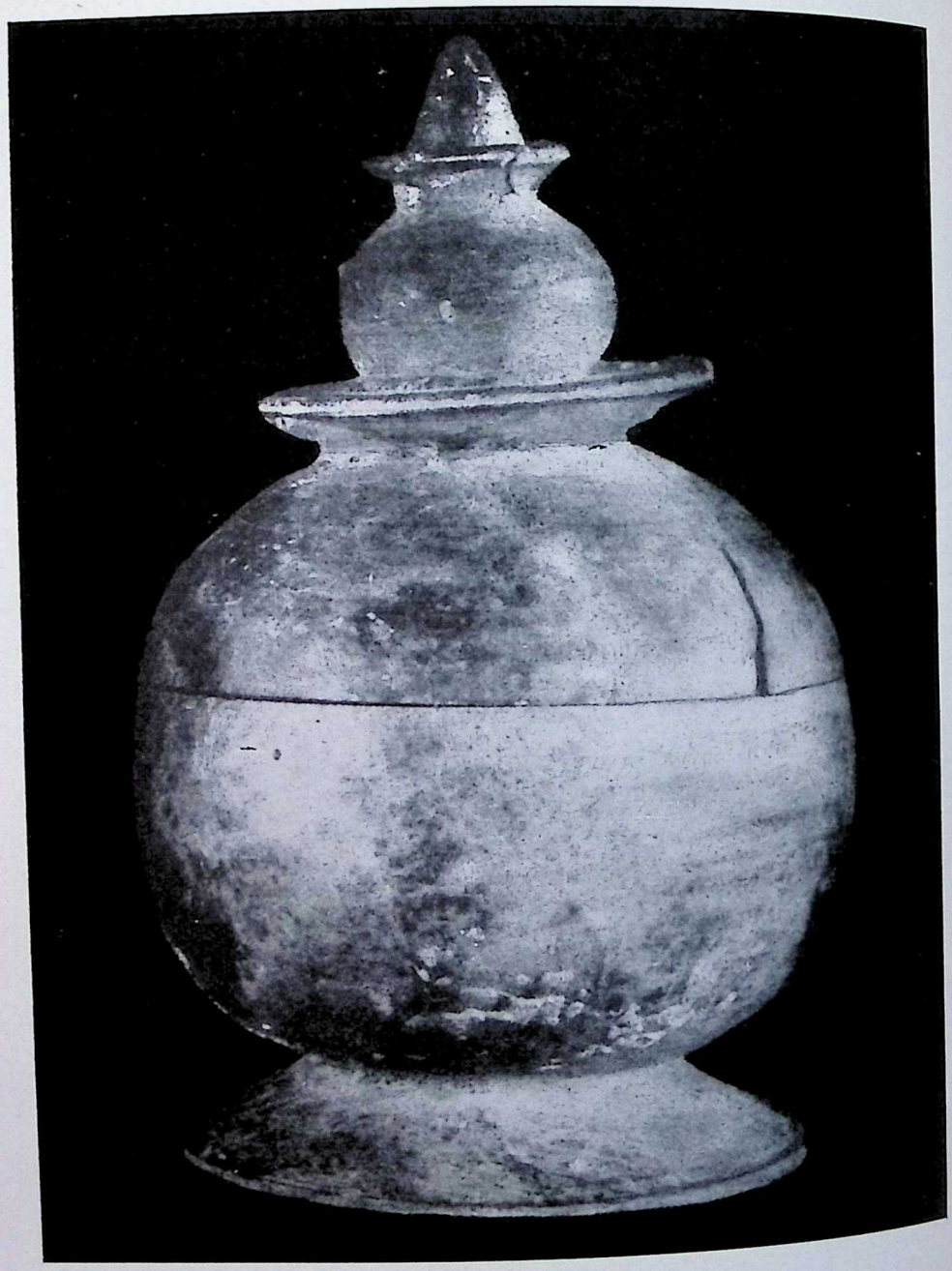
A

B

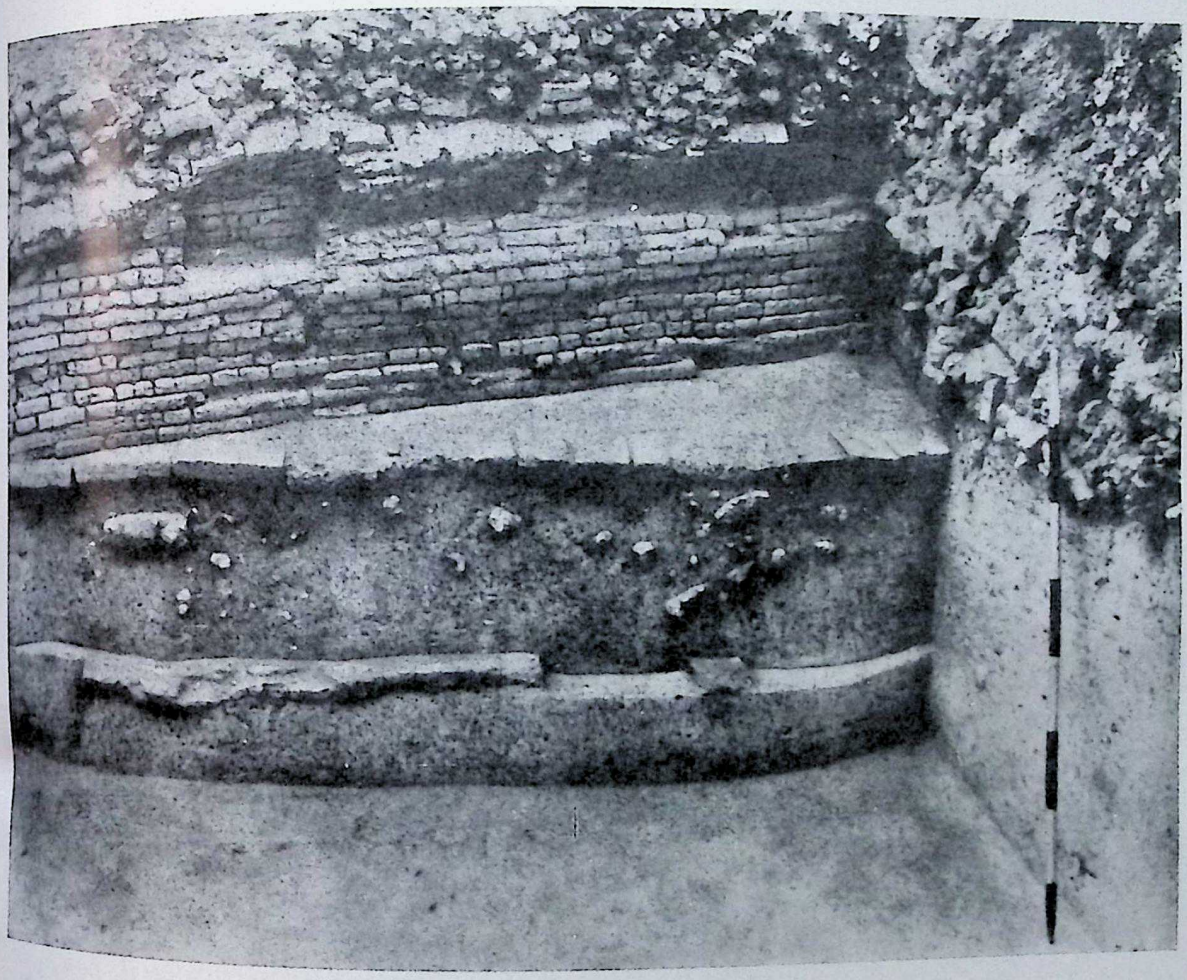
Piprahwa: A. Soapstone caskets with relics of Buddha, and
B. Terracotta sealings with the legend Kapilavastu.



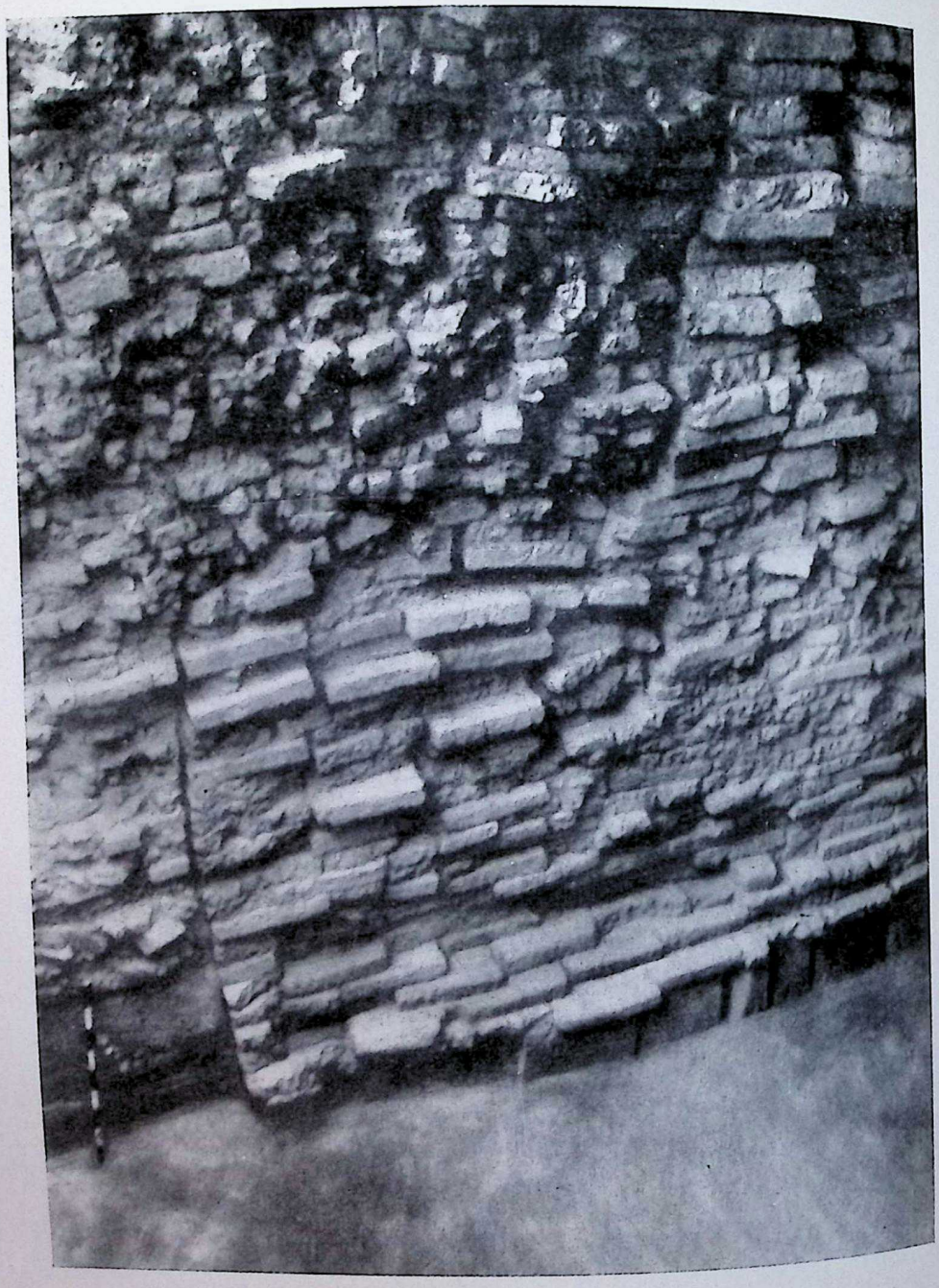
Piprahwa: Soapstone casket found in the northern chamber.



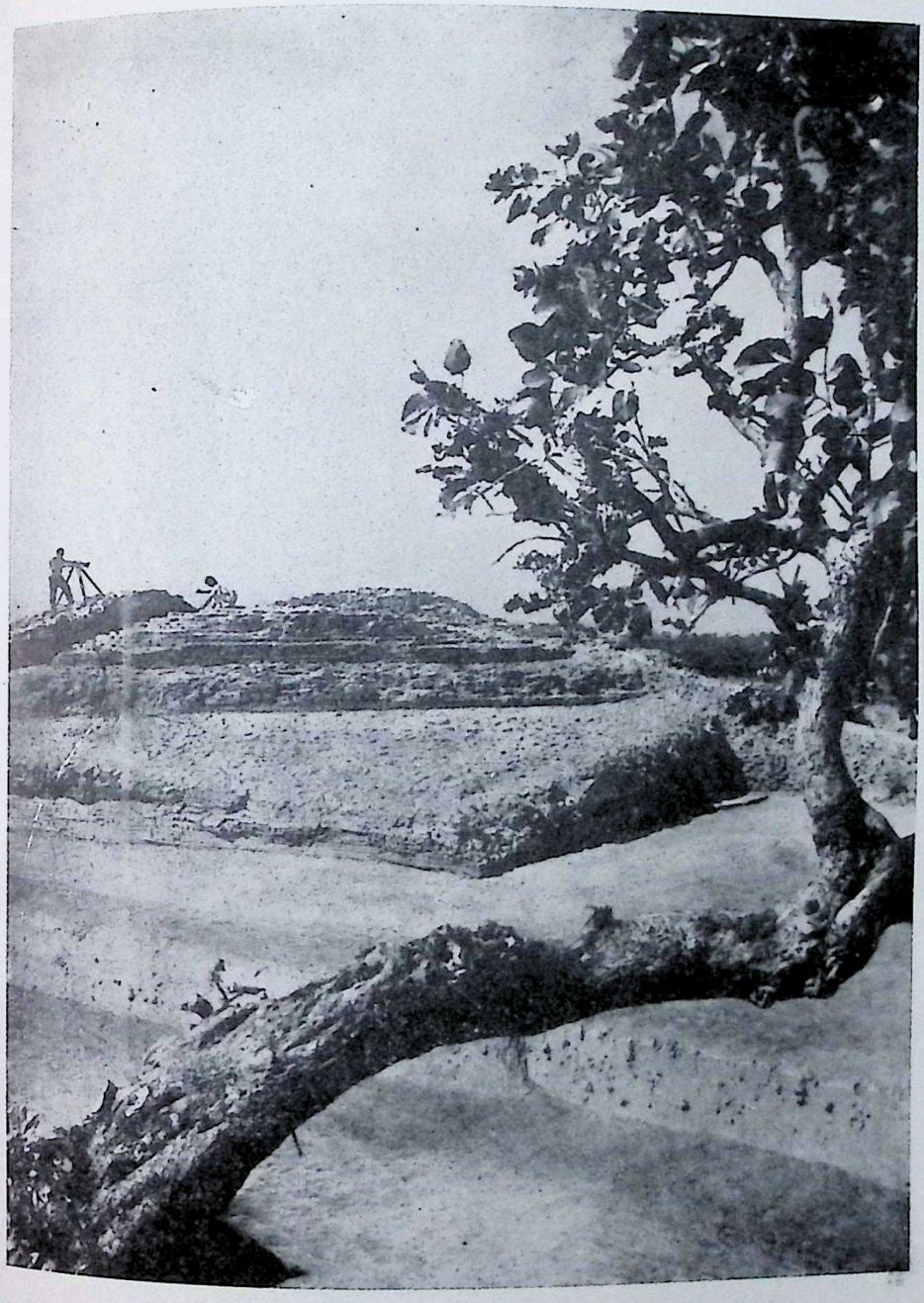
Piprahwa: Soapstone casket found in the southern chamber.



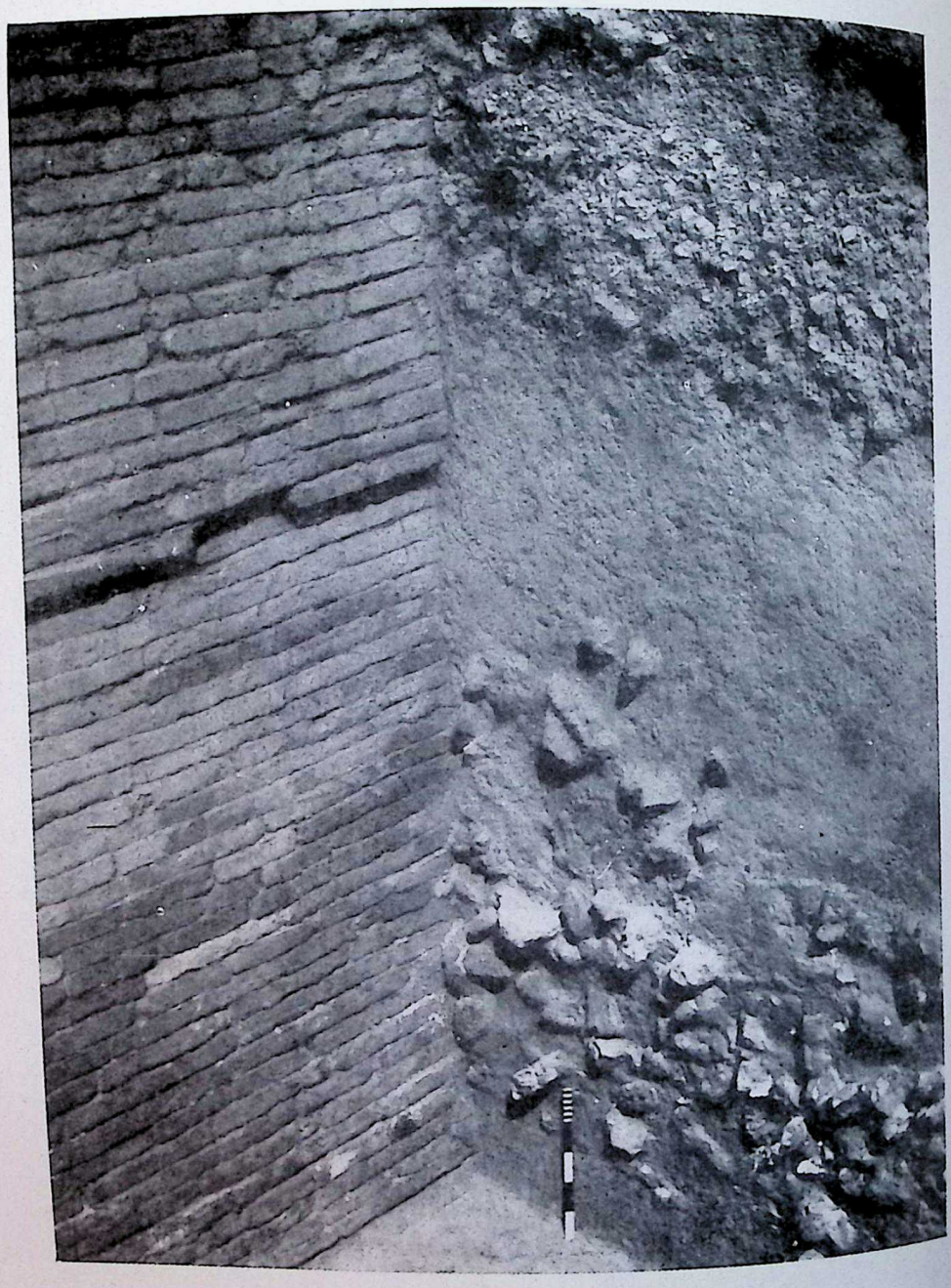
Piprahwa: Three phases of the stupa.



Piprahwa: Earliest phase of the stupa.

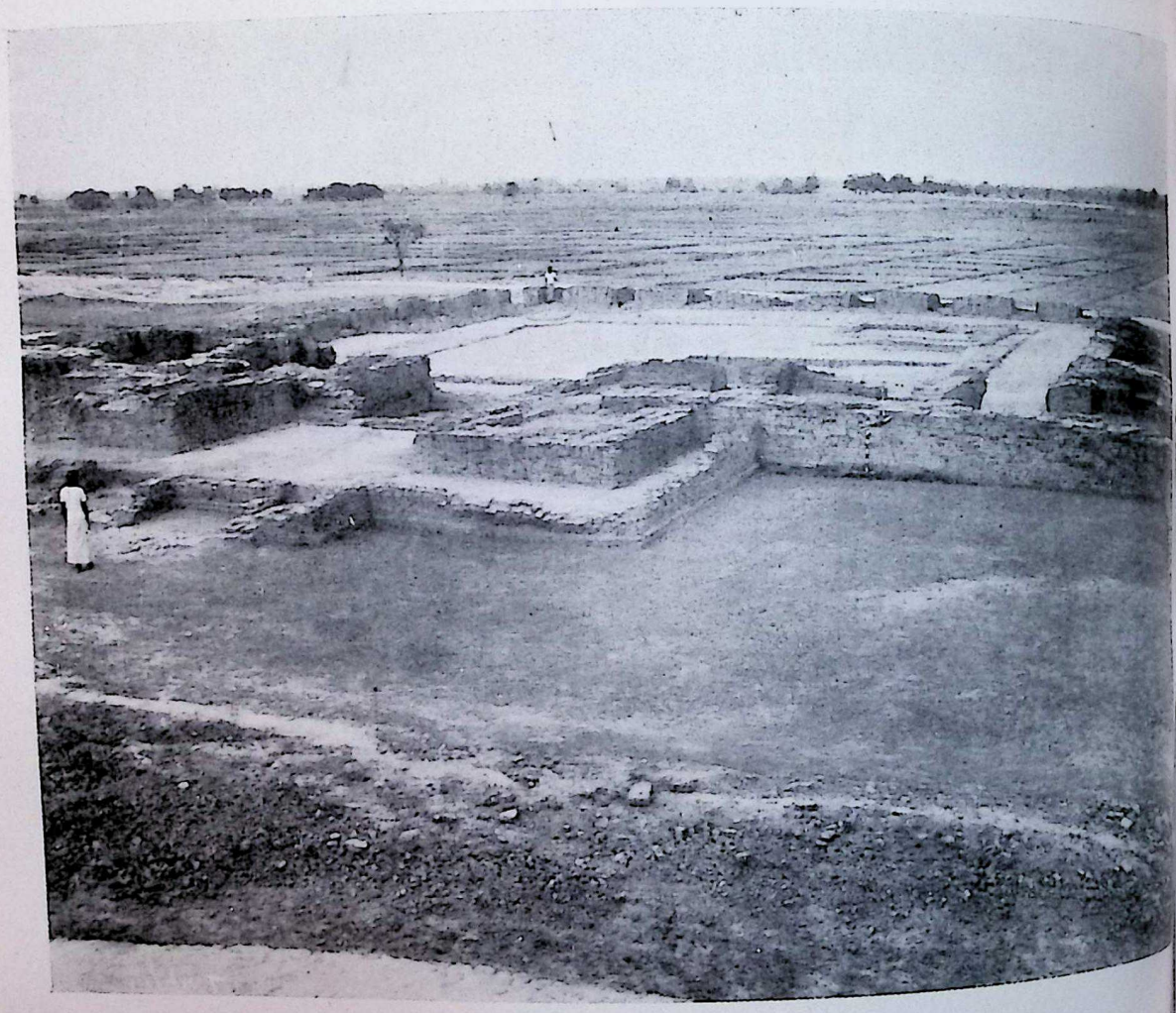


Piprahwa: Stupa after exposition.

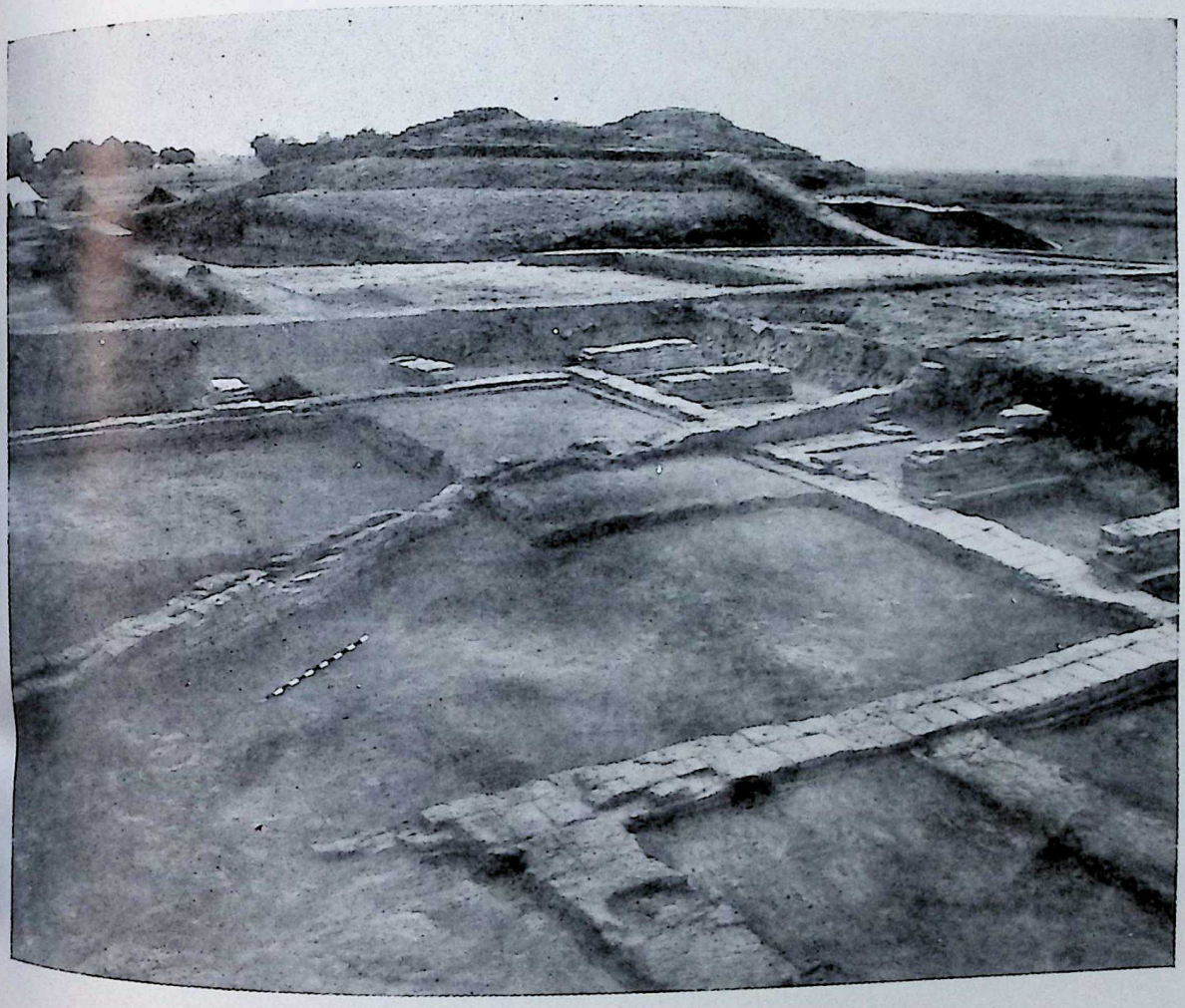


Piprahwa: Four phases of the Eastern Monastery.

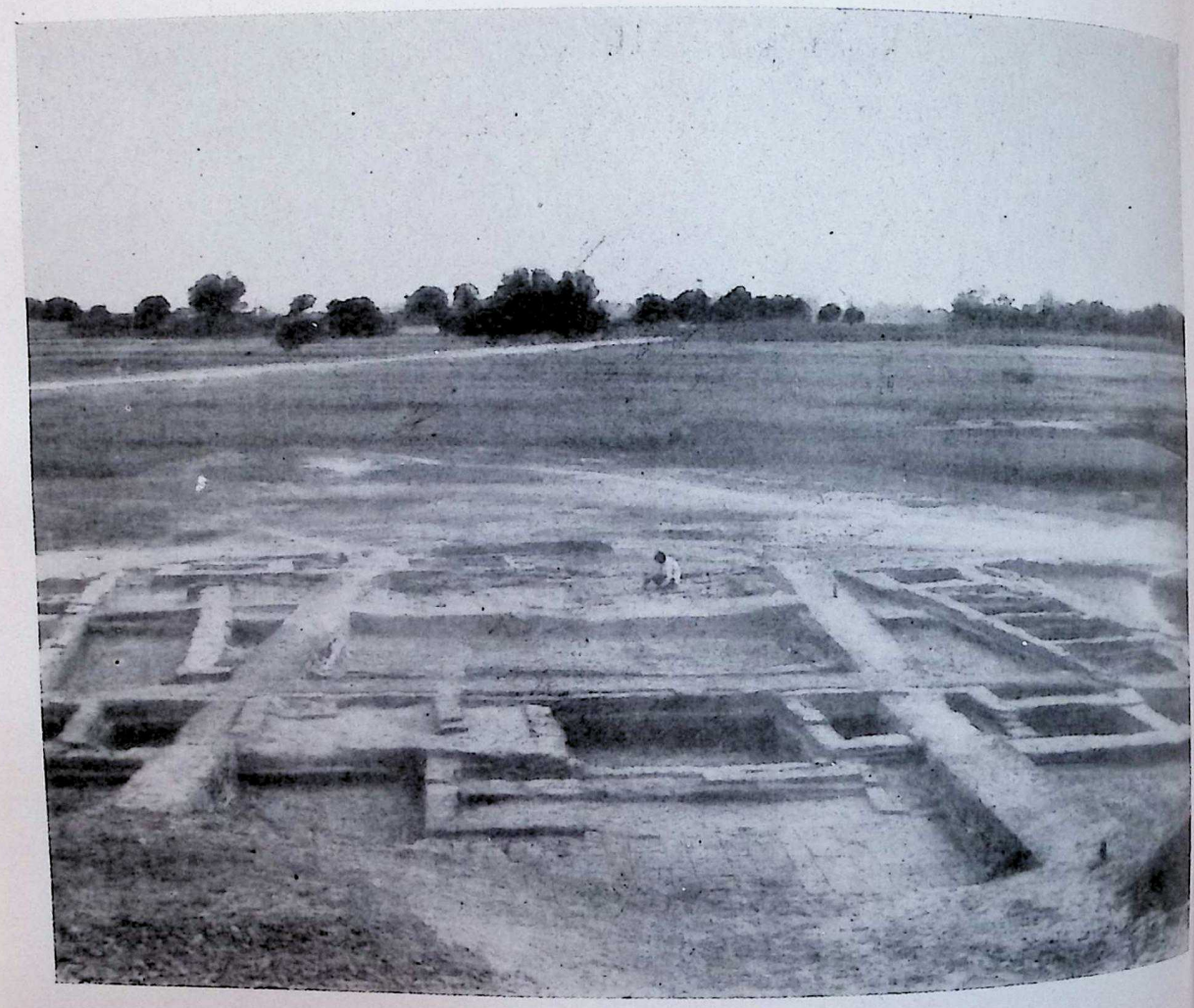
Piprahwa: Cells of the earlier phases and a drain in the Eastern Monastery.



Piprahwa: General view of the Eastern Monastery after excavation.

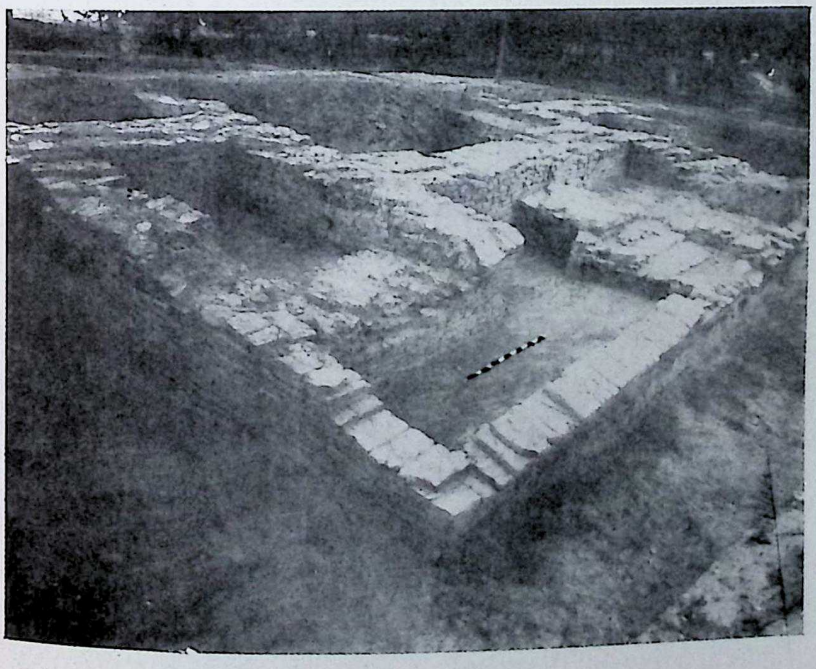


Piprahwa: General view of the Northern Monastery.



Piprahwa: General view of the Southern Monastery.

A



B

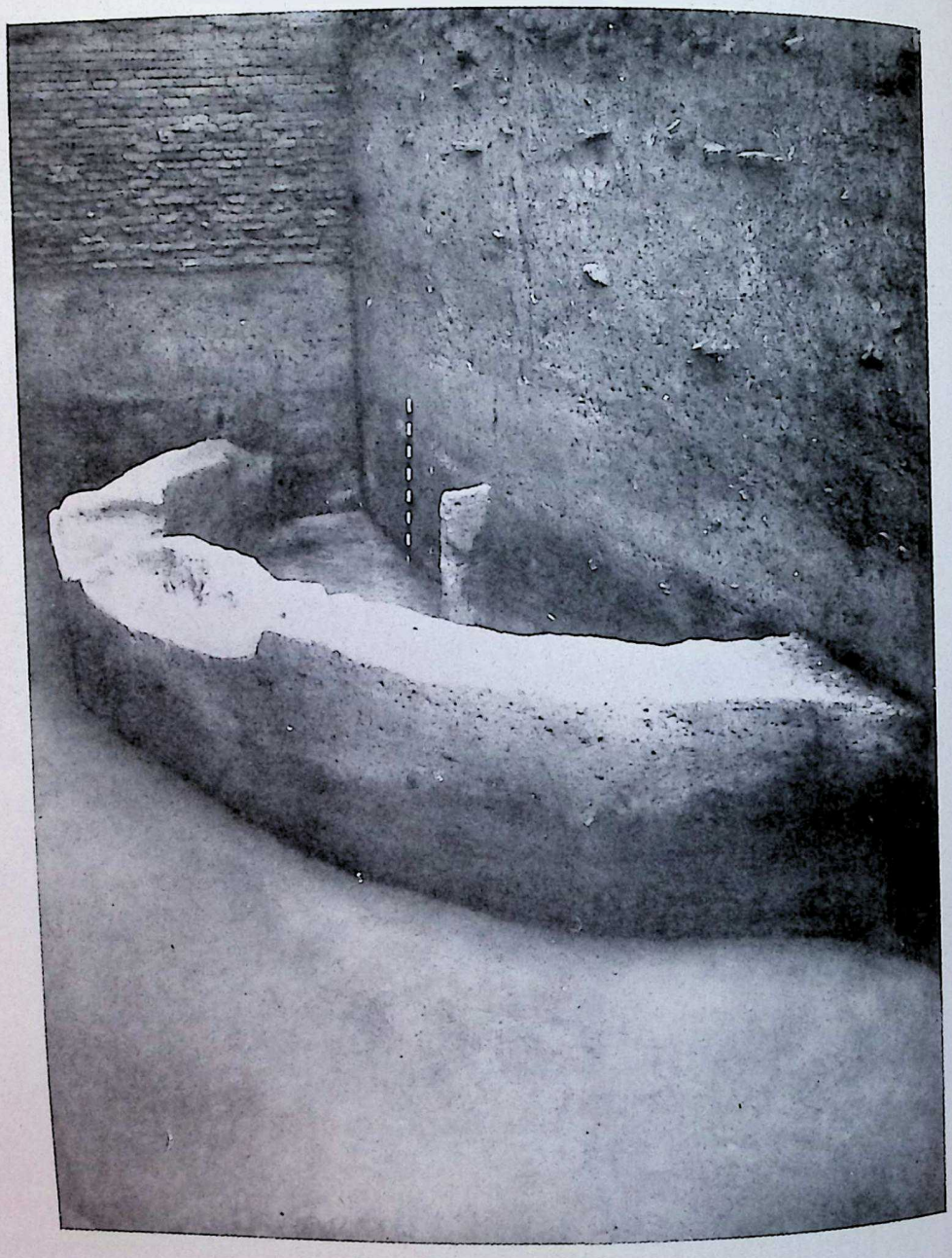
Piprahwa: A. and B. General view of the Western Monastery.

Piprahwa: Brick-paved hall.

A

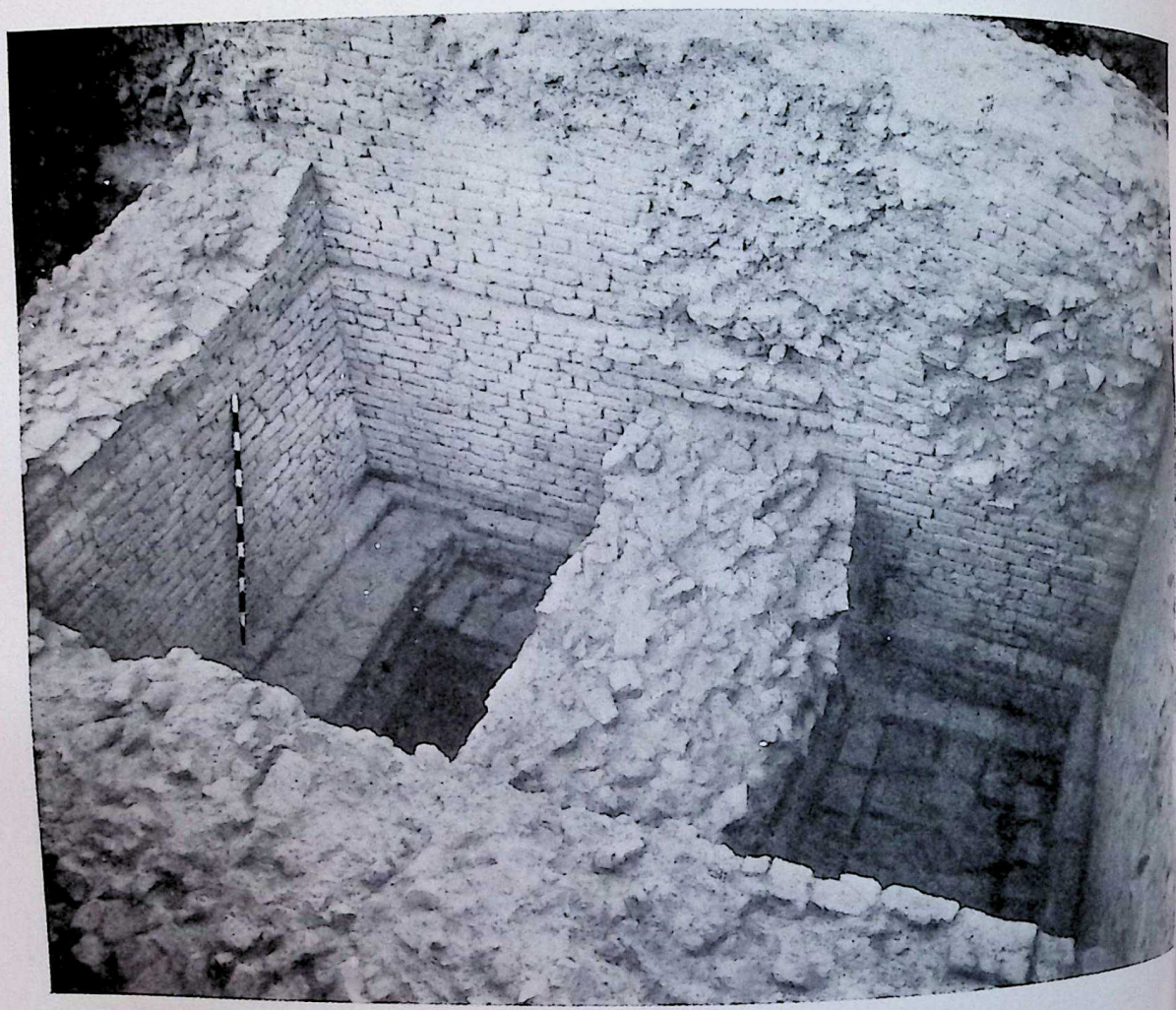
B

Ganwaria: A. and B. General view of the site before excavation.



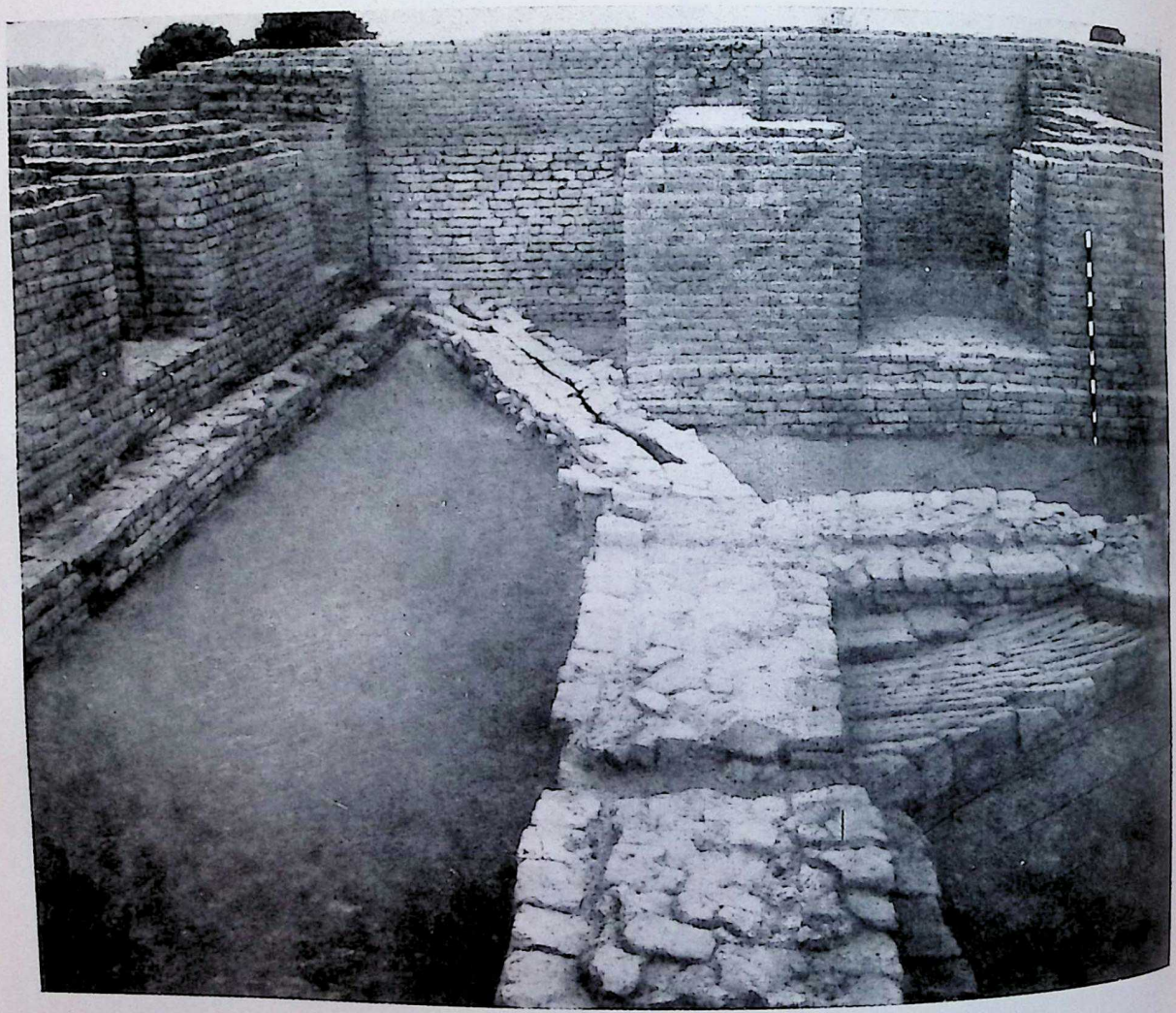
Ganwaria: Mud-wall of the earliest Period.

Ganwaria: Entrance of the Larger Structural Complex.

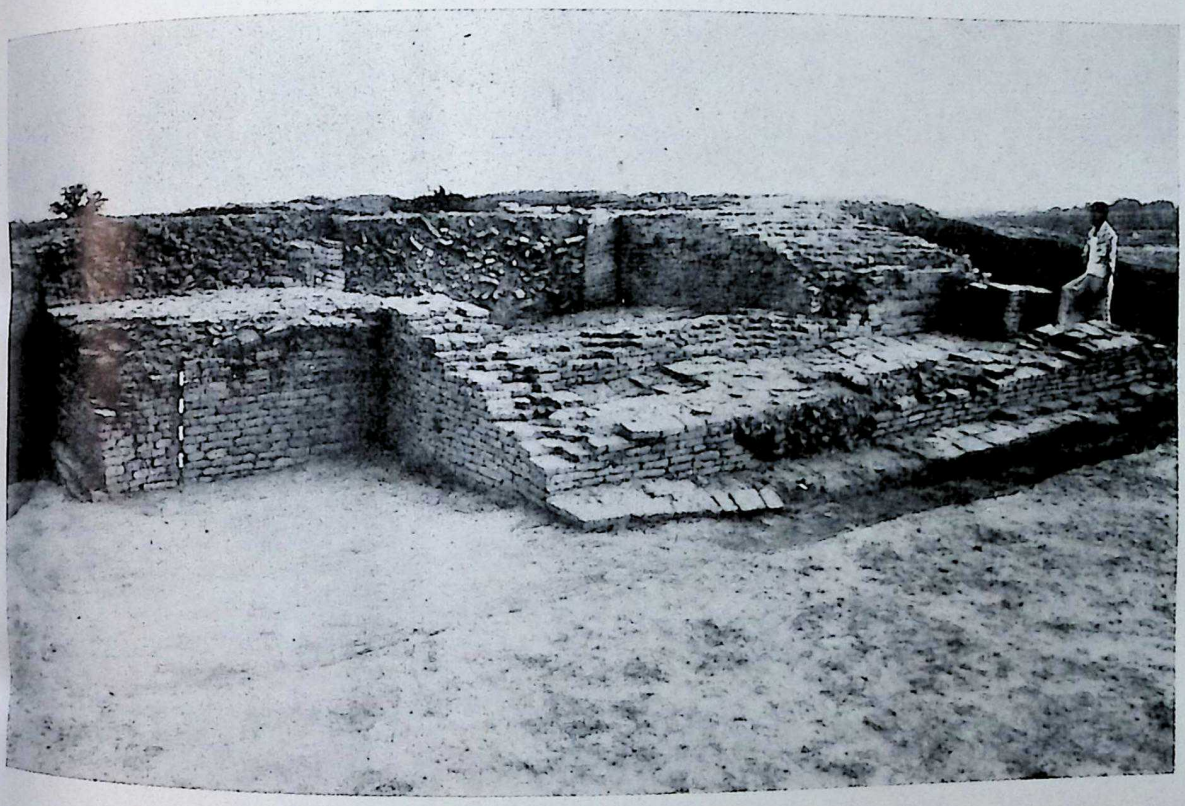


Ganwaria: Various phases in the Larger Structural complex.

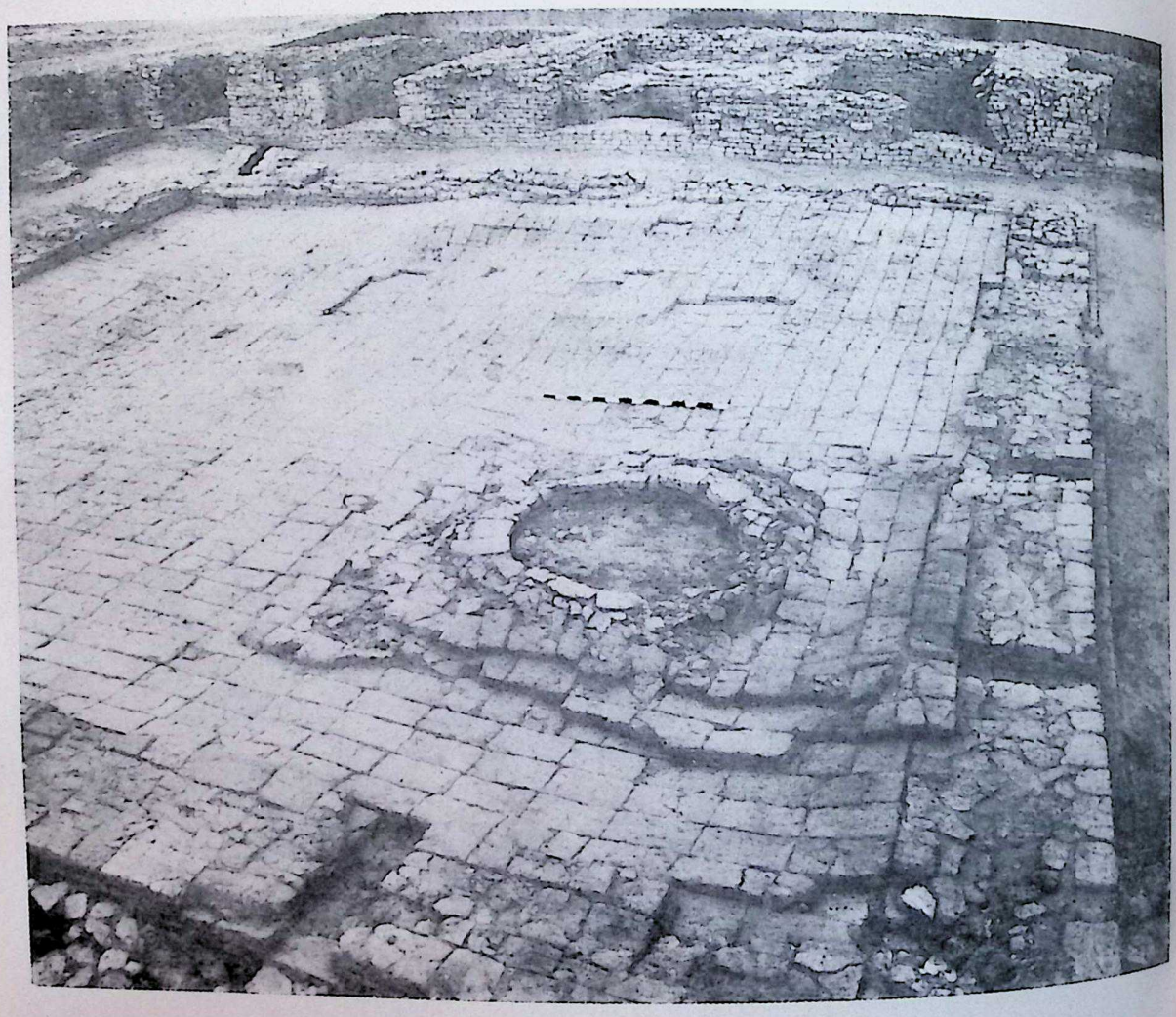
Ganwaria: Ringwell in the Larger Structural complex.



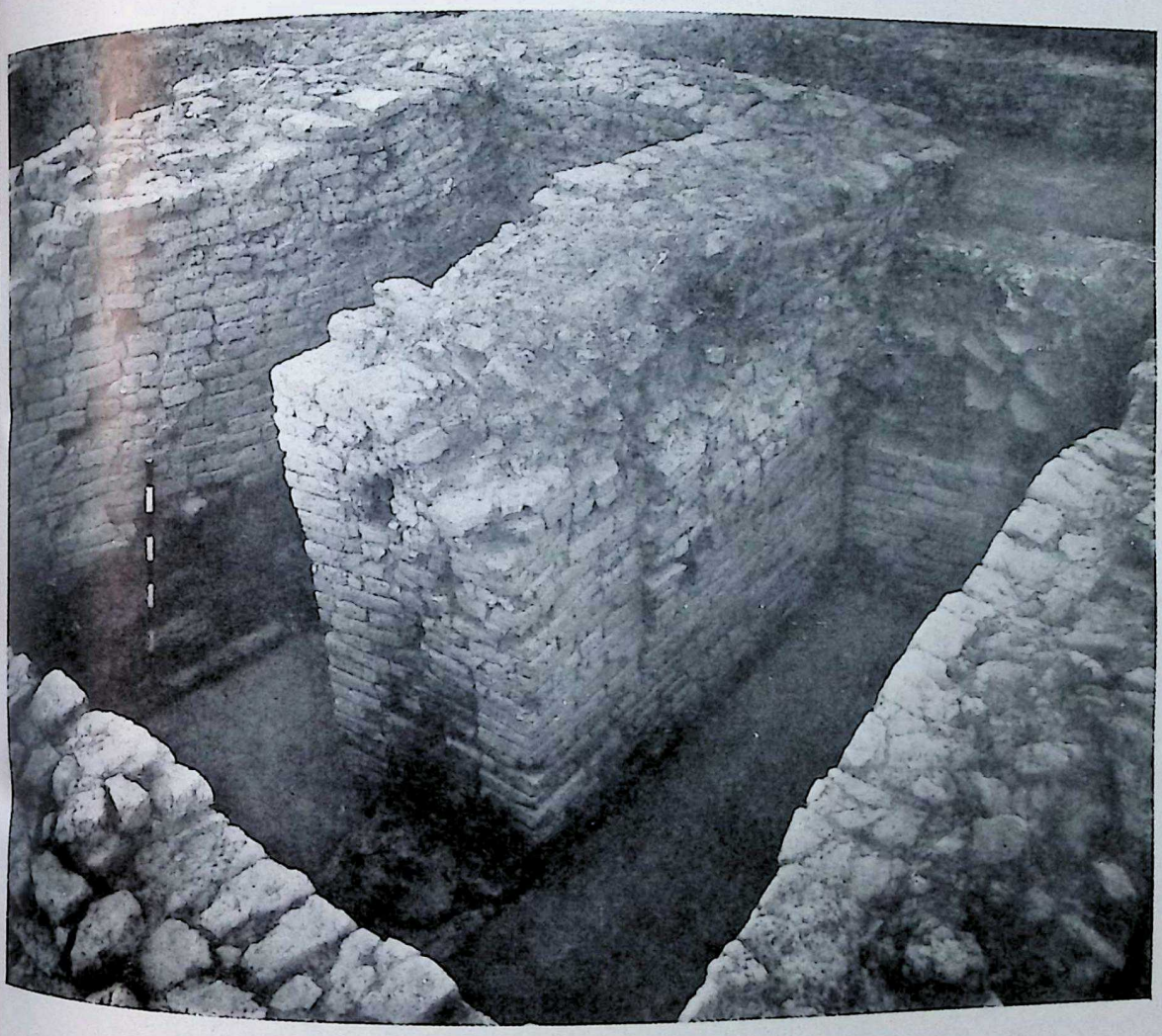
Ganwaria: Drain in the courtyard of Larger Structural complex.



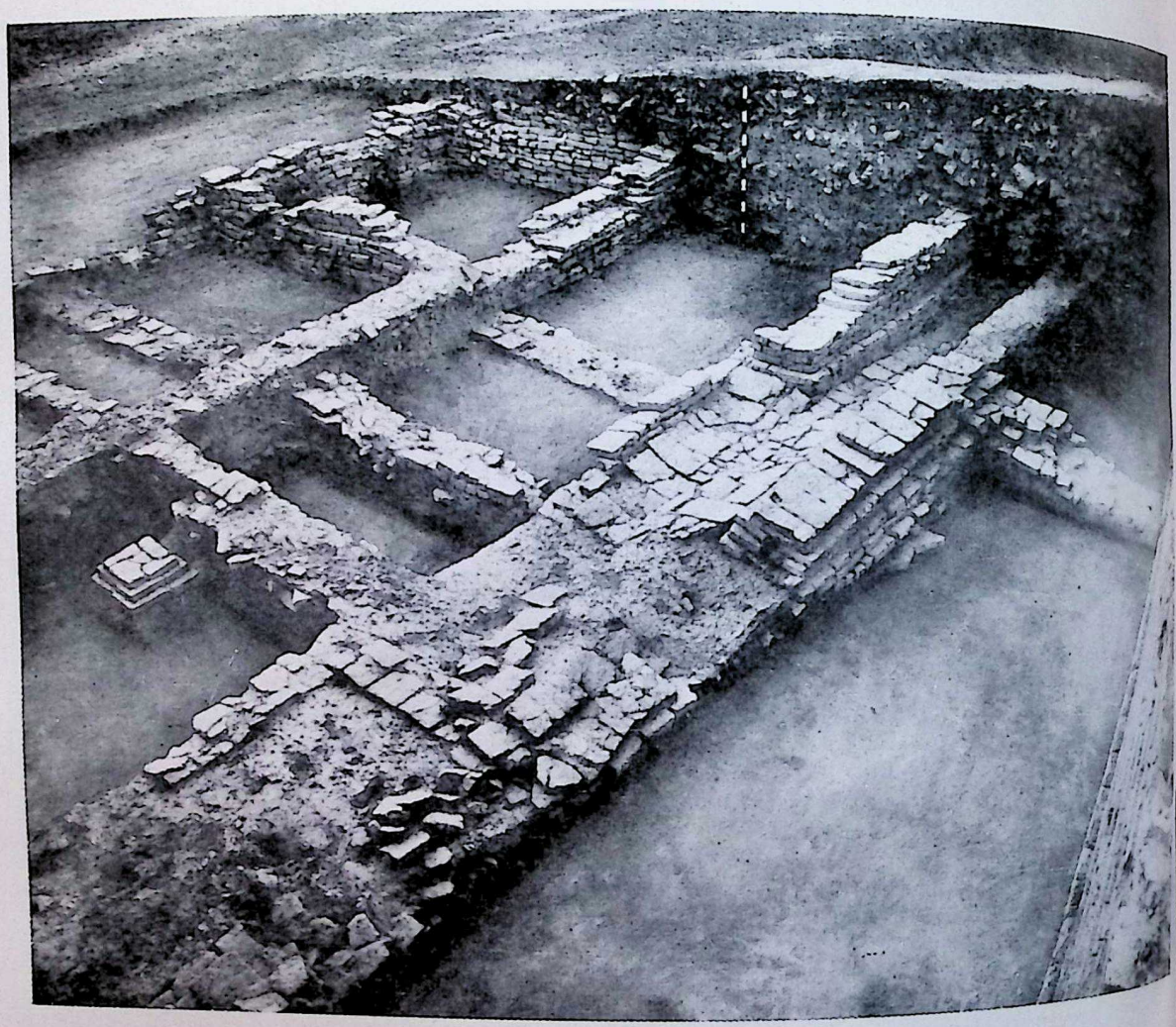
Ganwaria: Entrance of the Smaller Structural complex.



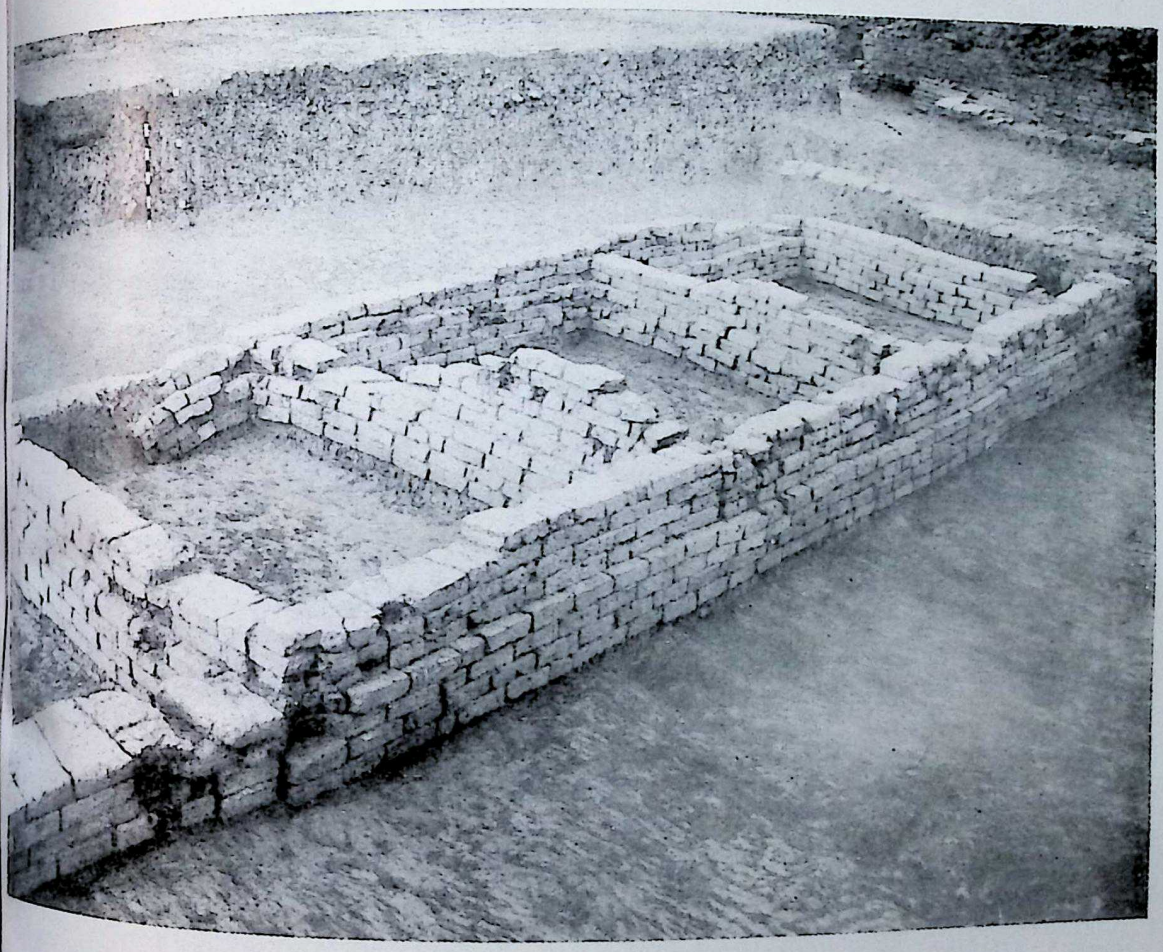
Ganwaria: Brick-paved courtyard with a well and drain in the Smaller Structural complex.



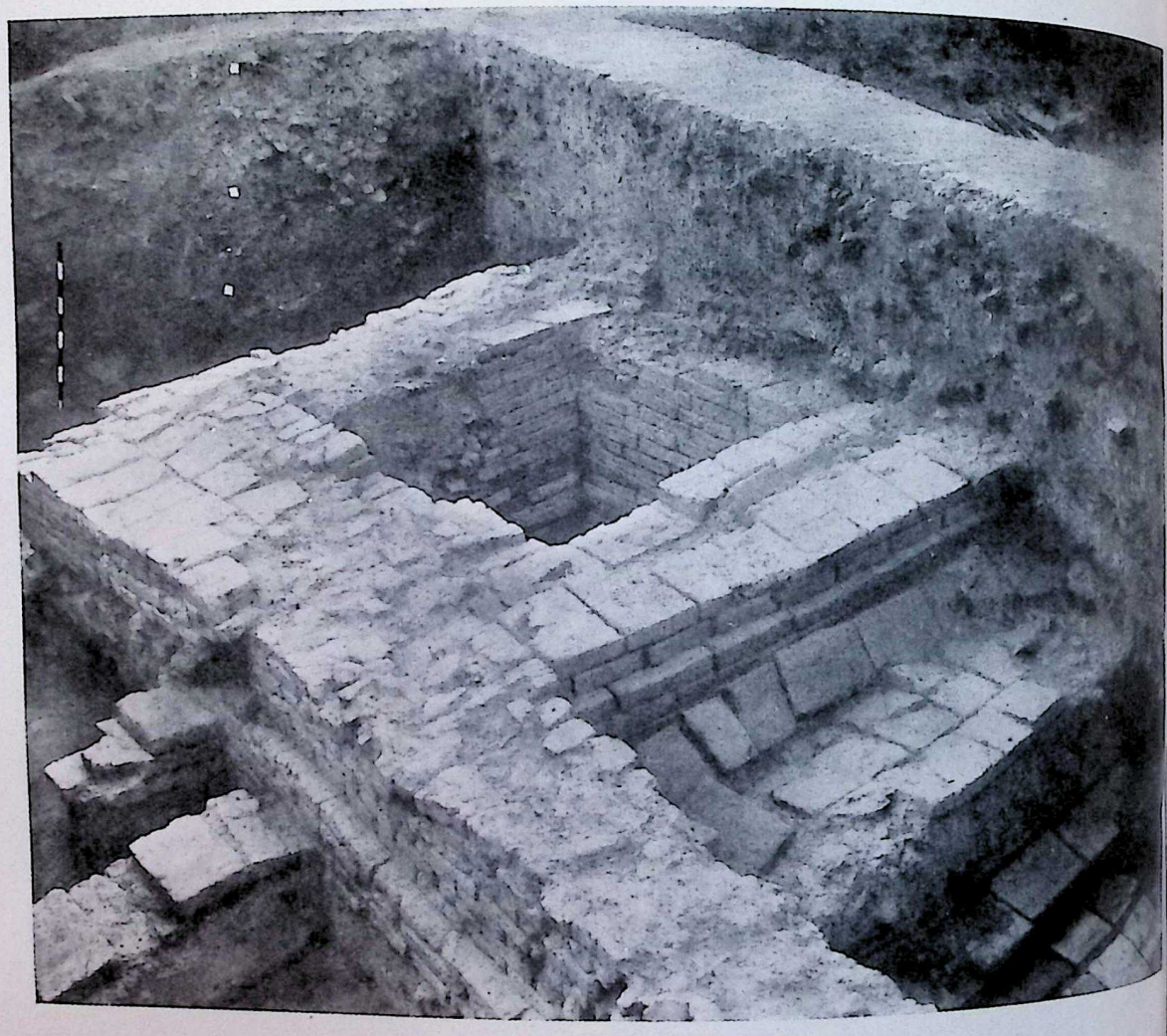
Ganwaria: Privy in the Smaller Structural complex.



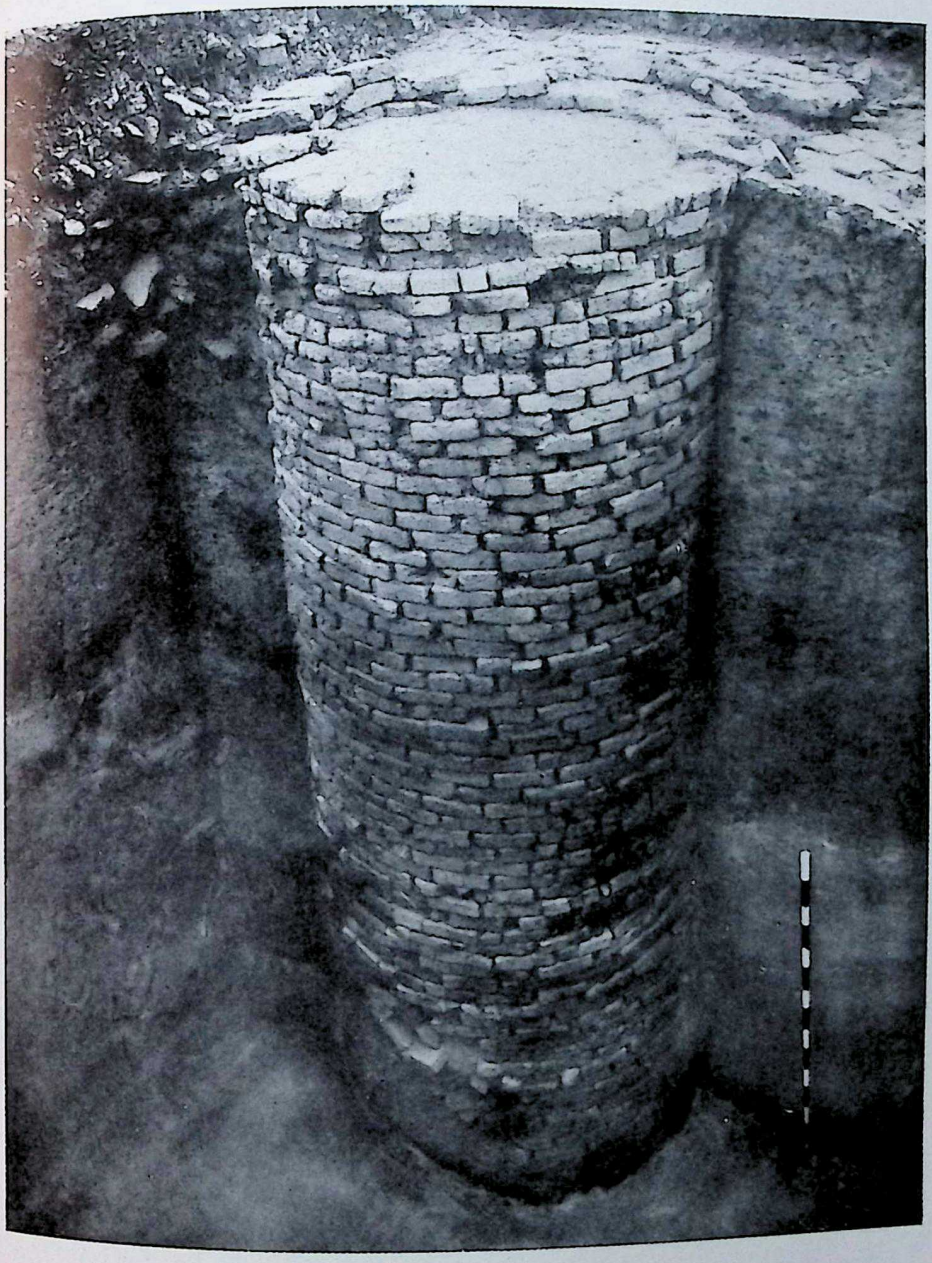
Ganwaria: House complex on the southern side of the entrance of Larger Structural complex.



Ganwaria: House complex between the Larger and Smaller Structural complex.

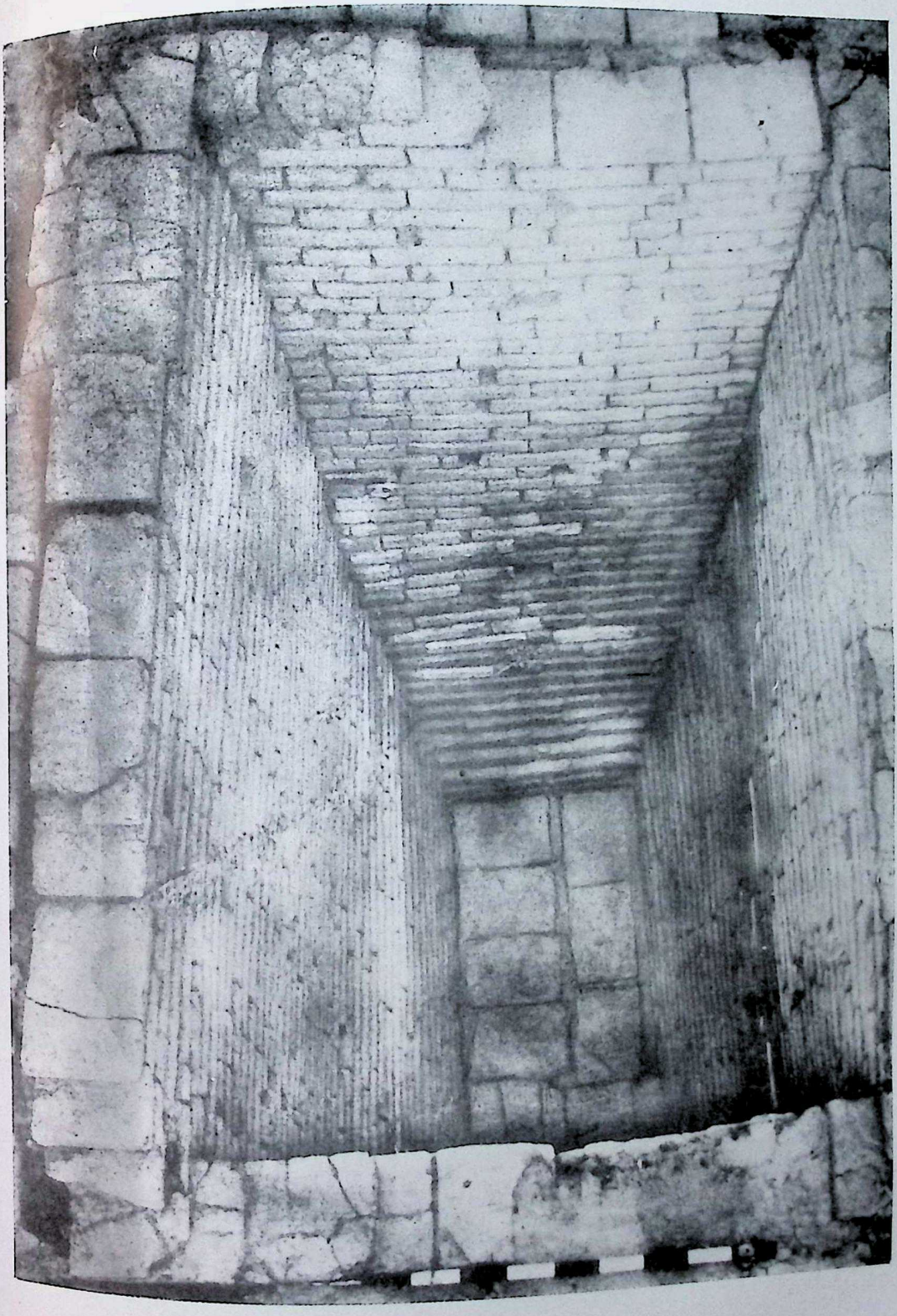


Ganwaria: House complex on the north of Smaller Structural complex.

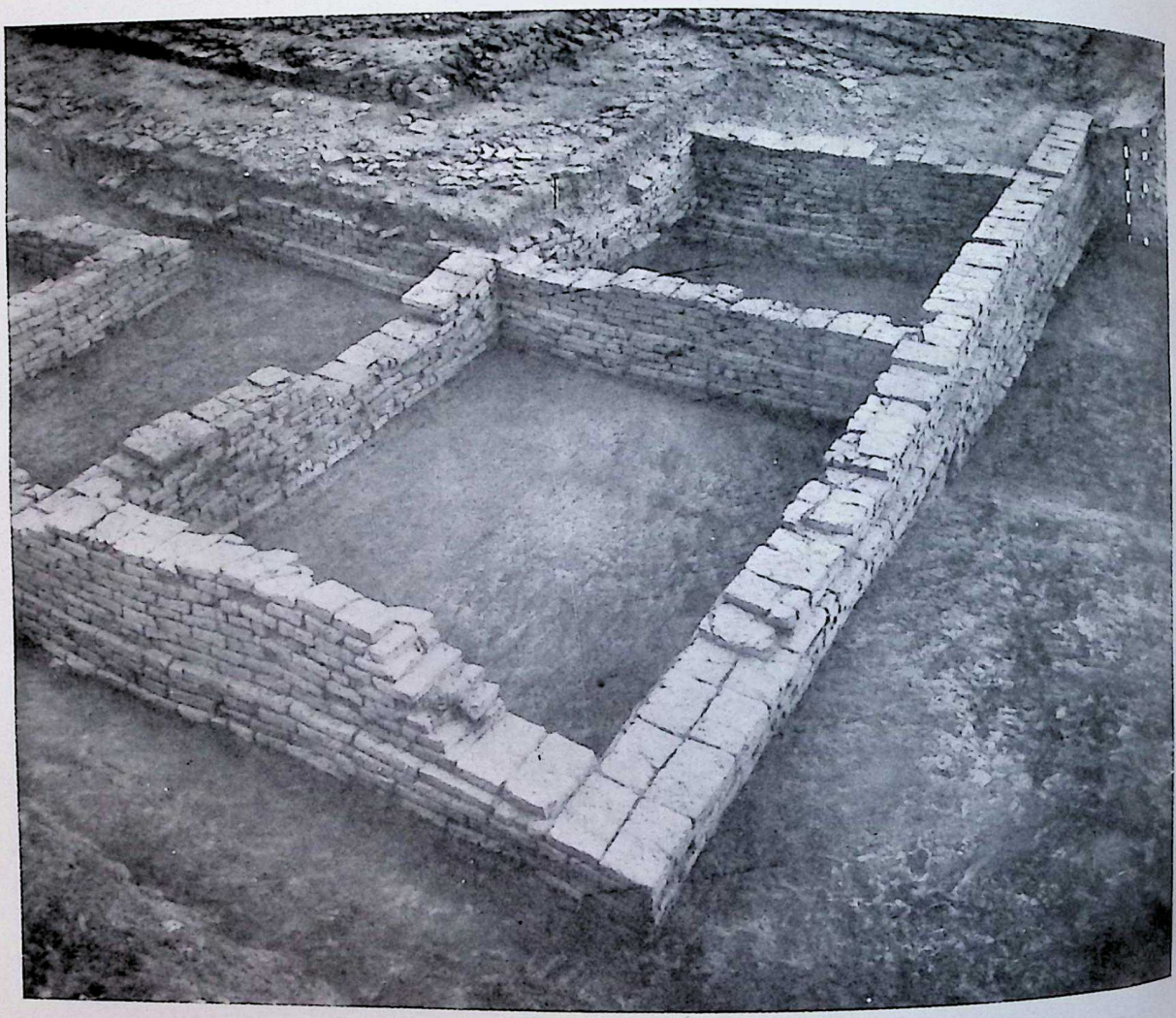


Ganwaria: Well on the north of Smaller Structural complex.

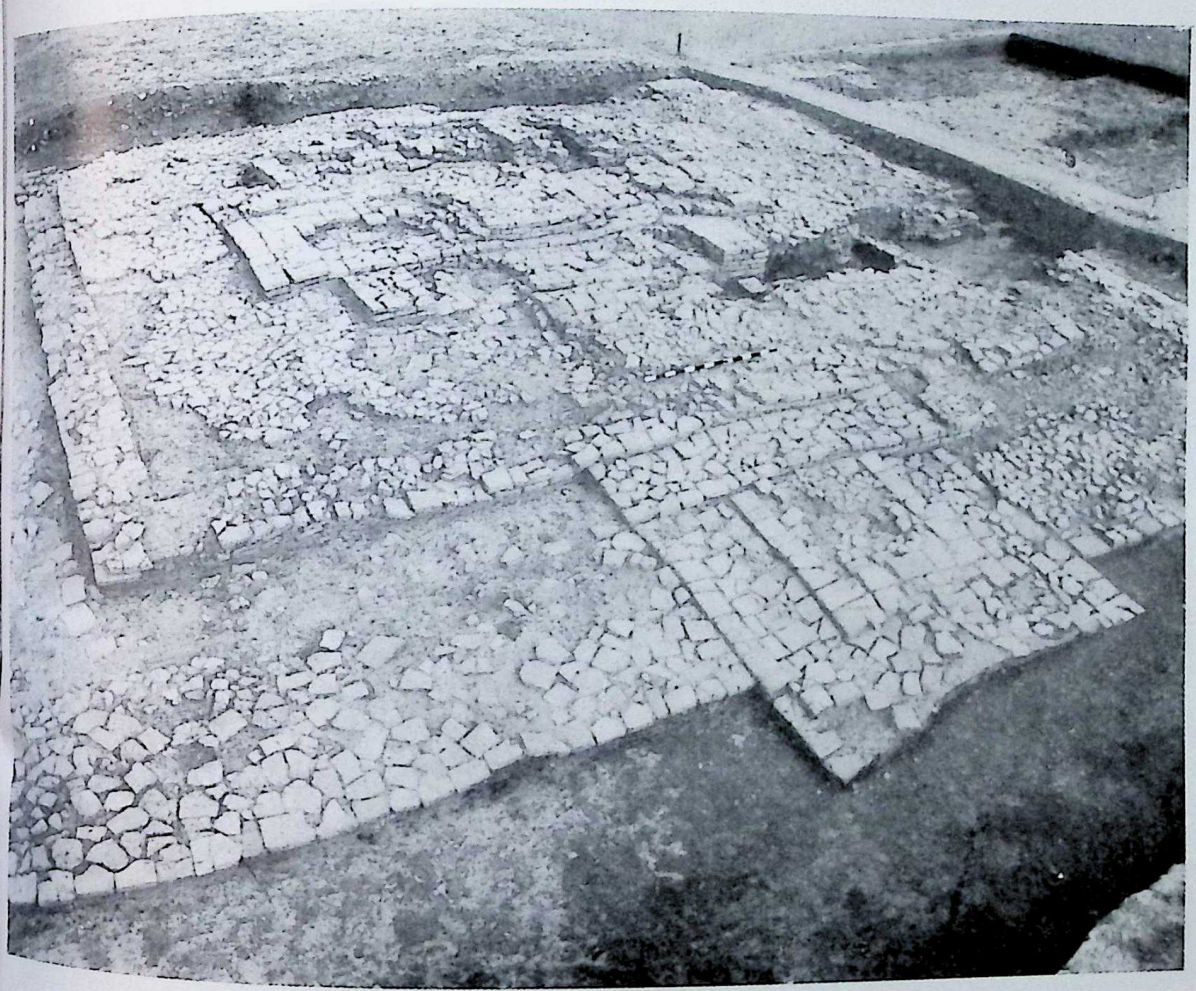
Ganwaria: House complex on the north-west of Smaller Stuctural complex.



Ganwaria: Cistern-like structure.

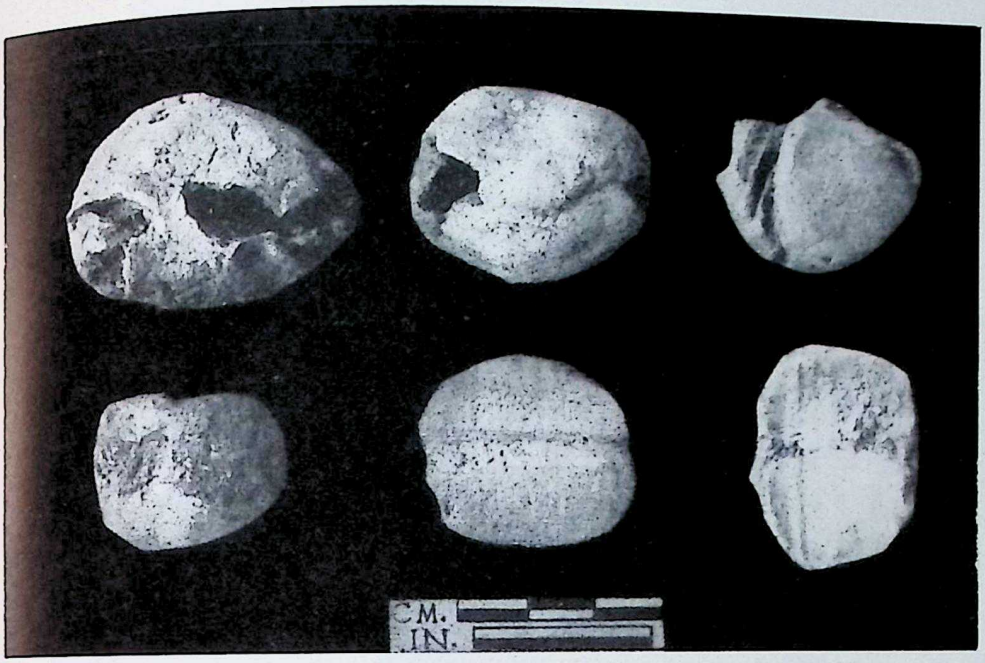


Ganwaria : House below Shrine.



Ganwaria: Shrine No. 2.

Ganwaria: Massive burnt-brick structure.



A

B

C

Piprahwa: A. Back of the sealings, B. Depression on the back of a sealing, and C. Monograms or pictographs on a clay tablet.

A

B

Piprahwa: Terracotta sealing with the legend 'Kapilavastu'.

A

B

Piprahwa: A. Inscribed lid, and B. Terracotta sealing with the legend 'Kapilavastu.'

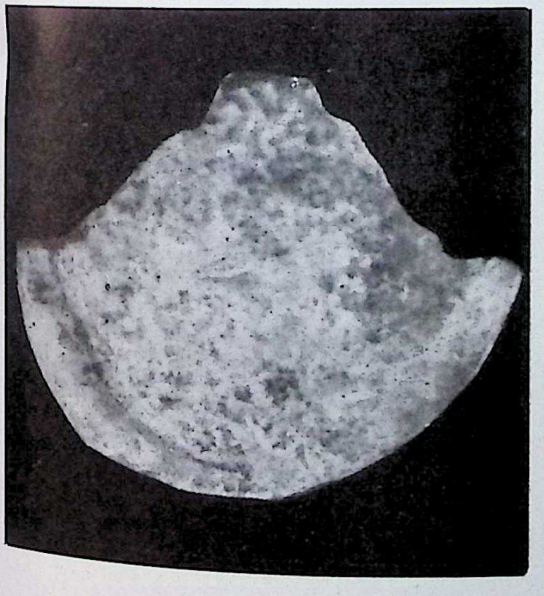
A

B

Piprahwa: Terracotta sealings with the legend 'Kapilavastu'.

A

B



C

D

Terracotta sealings, A, B and C, from Piprahwa, and D. from Ganwaria.

A

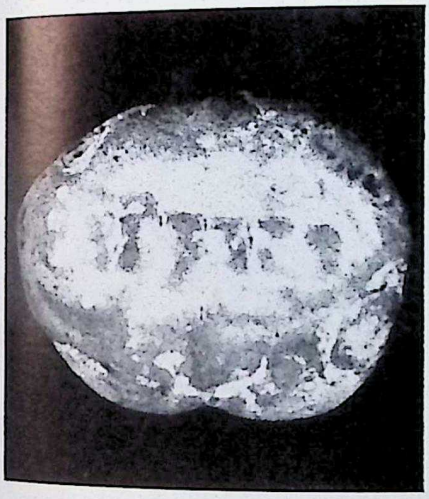
B

C

D

Ganwaria: Terracotta sealings.

A

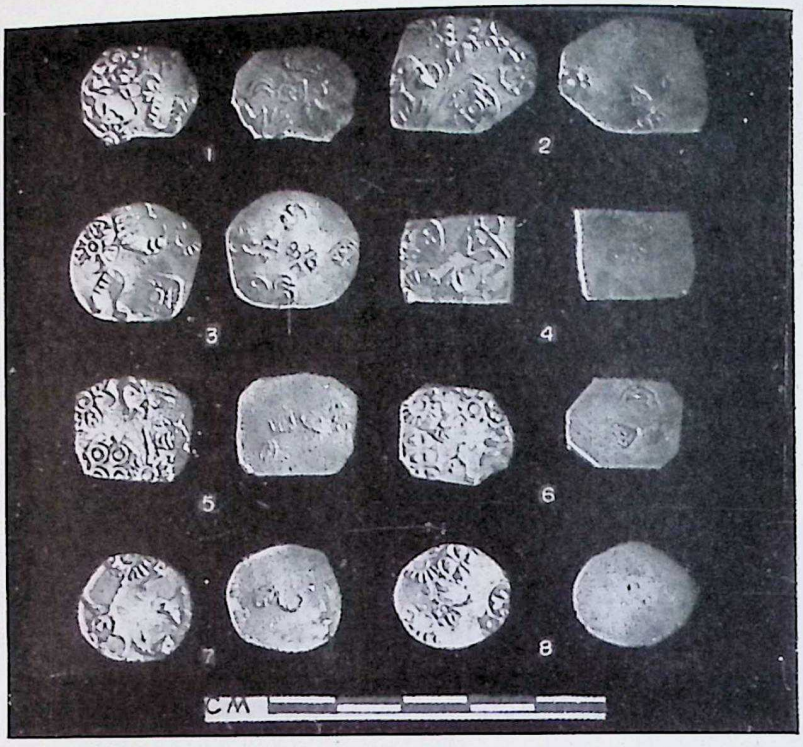


B

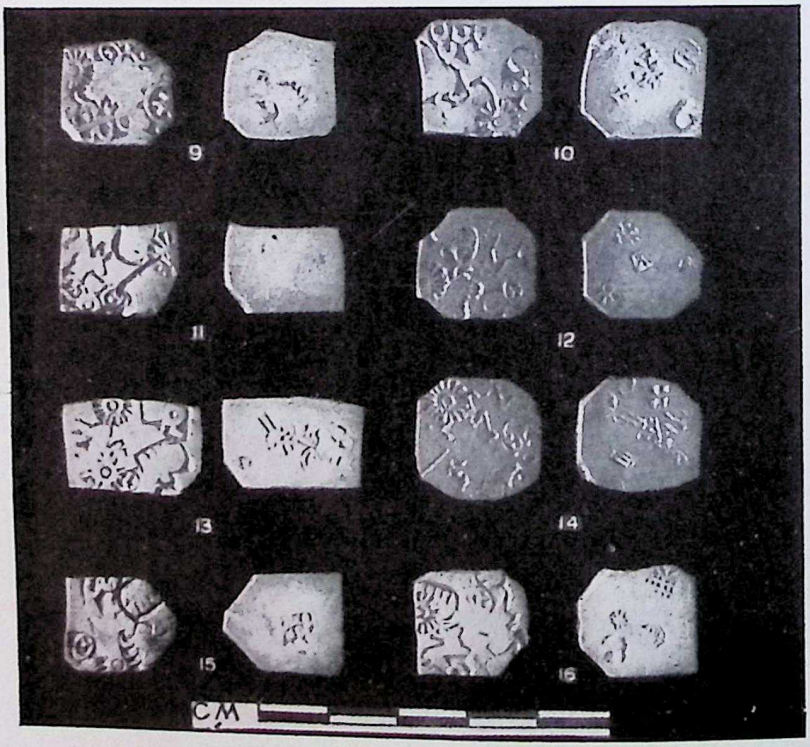
C

D

Ganwaria: A, B, C. Terracotta sealings, and D. Kosala coin.

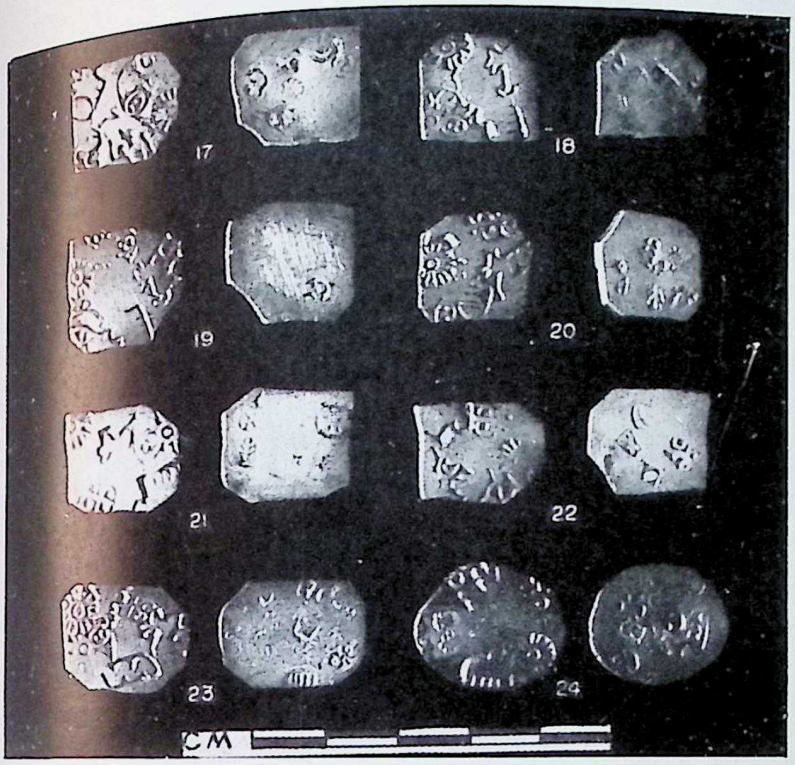


A

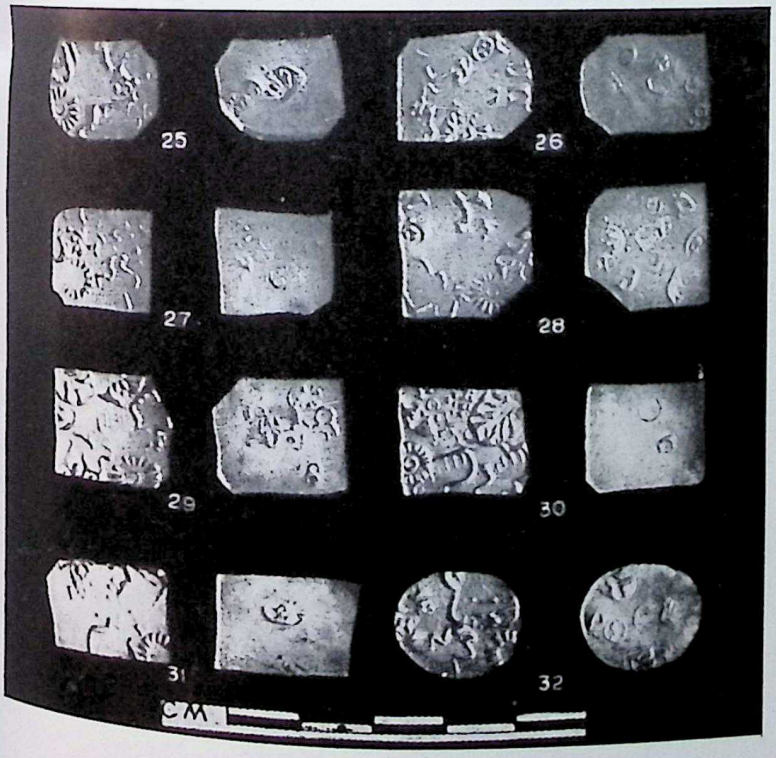


B

Ganwaria: Punch-marked coins.

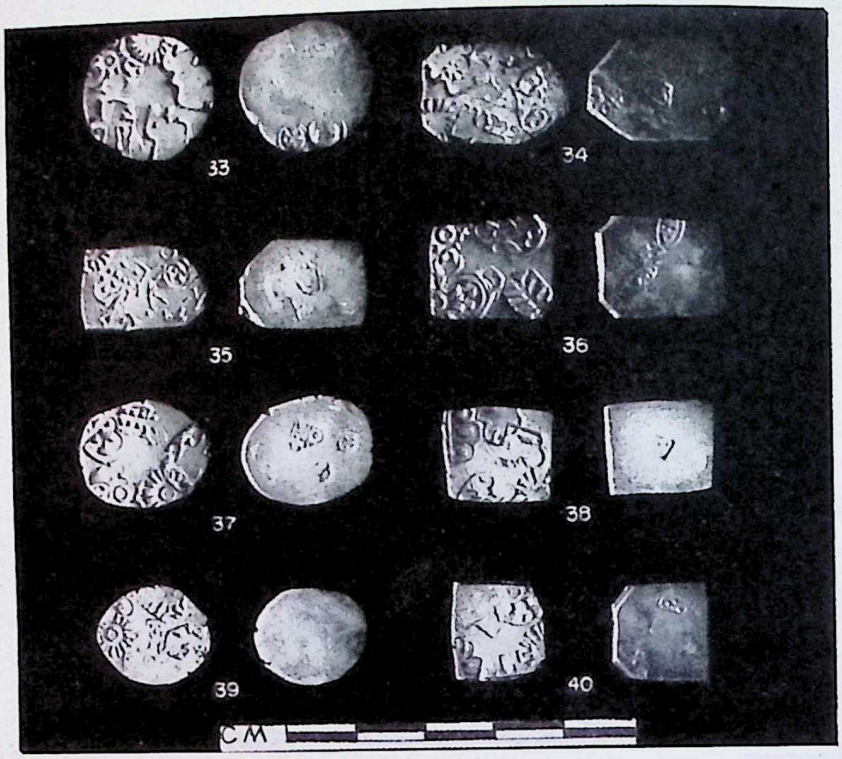


A

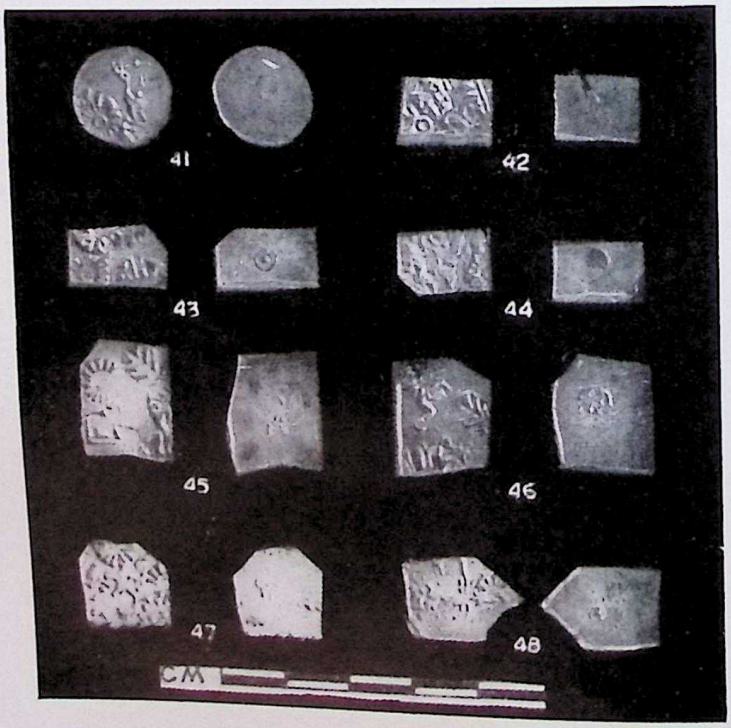


B

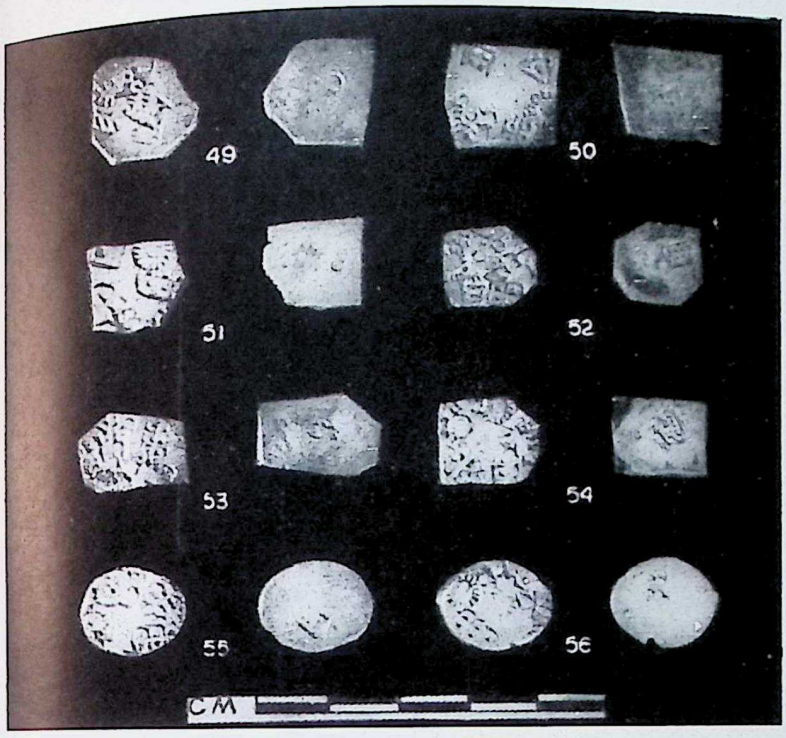
Ganwaria: Punch-marked coins.



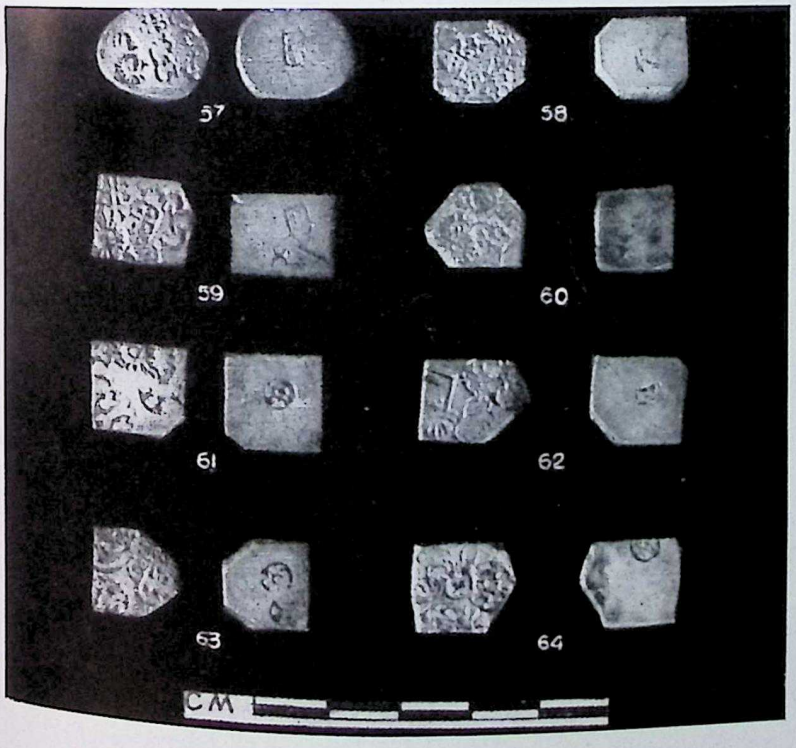
A



B

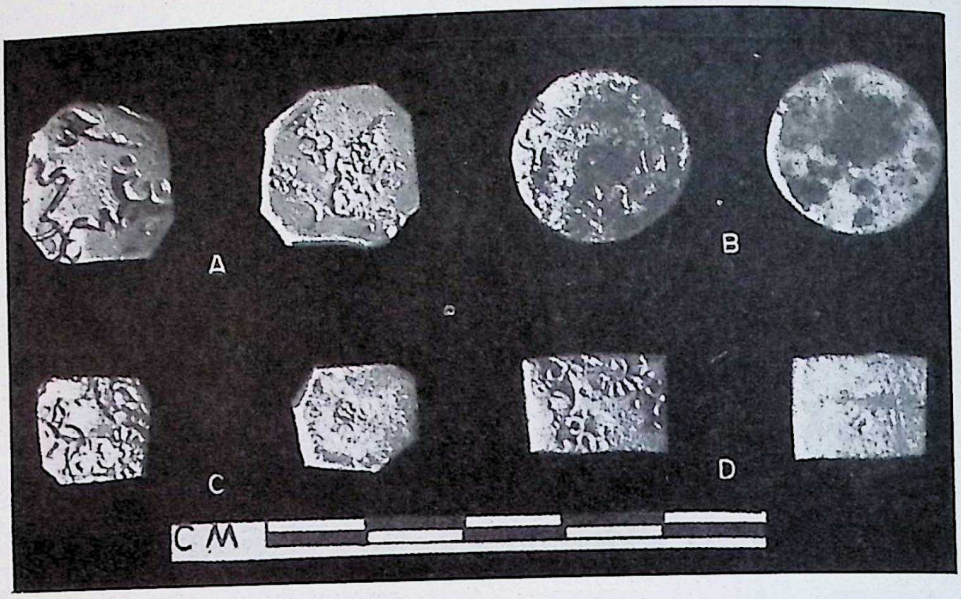


A



B

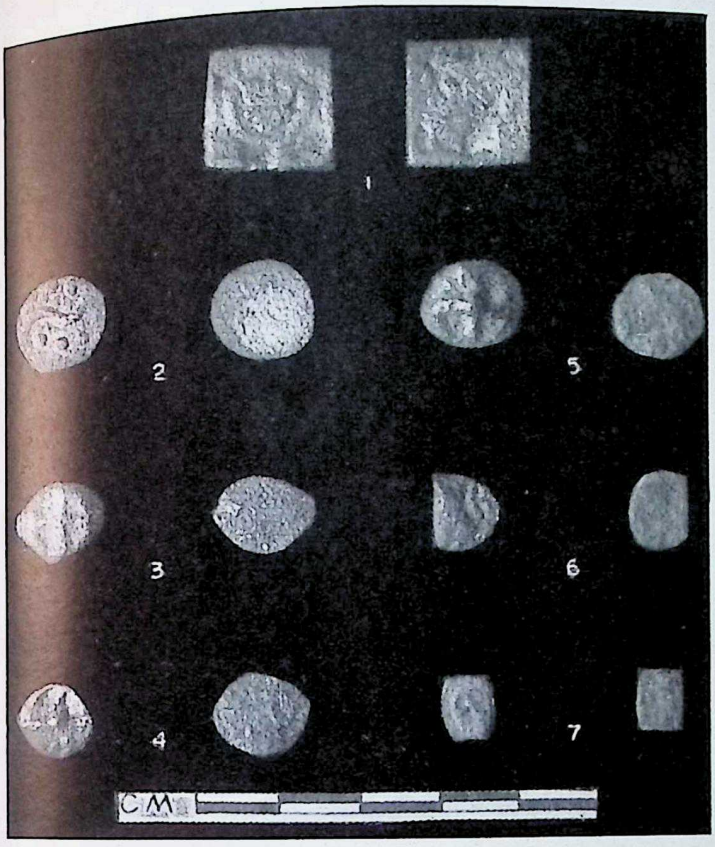
Ganwaria: Punch-marked coins.



A

B

A. Punch-marked stratified coins from Ganwaria; B. Piprahwa-Ganwaria, select early coins.

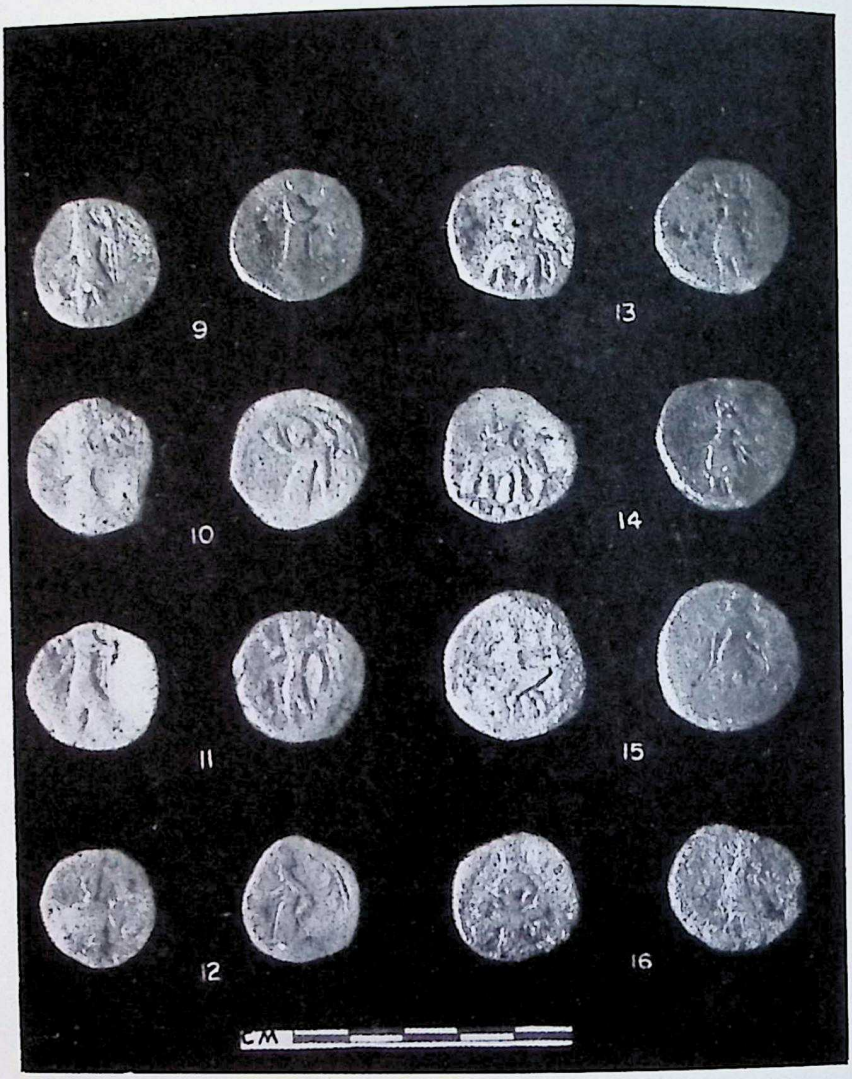


A

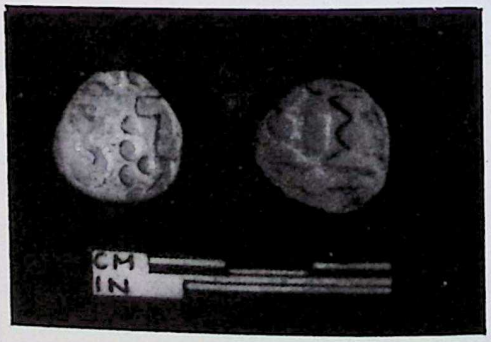
B

Piprahwa-Ganwaria: A. Unassignable coins, and

B. Kushan coins.



A



B

A. Piprahwa-Ganwaria: Kusan coins, and **B. Ganwaria:** Indo-Sassanian coins.

A

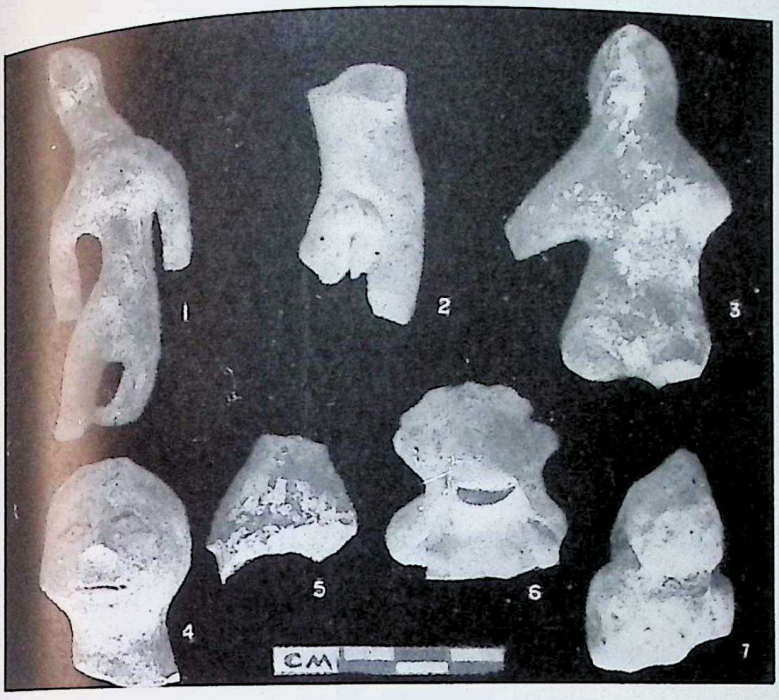
A. **Piprahwa**: Head of Indra in red-sandstone (1st cent. A.D.)
B. **Ganwaria**: Musicians, in terracotta. Period II.

B

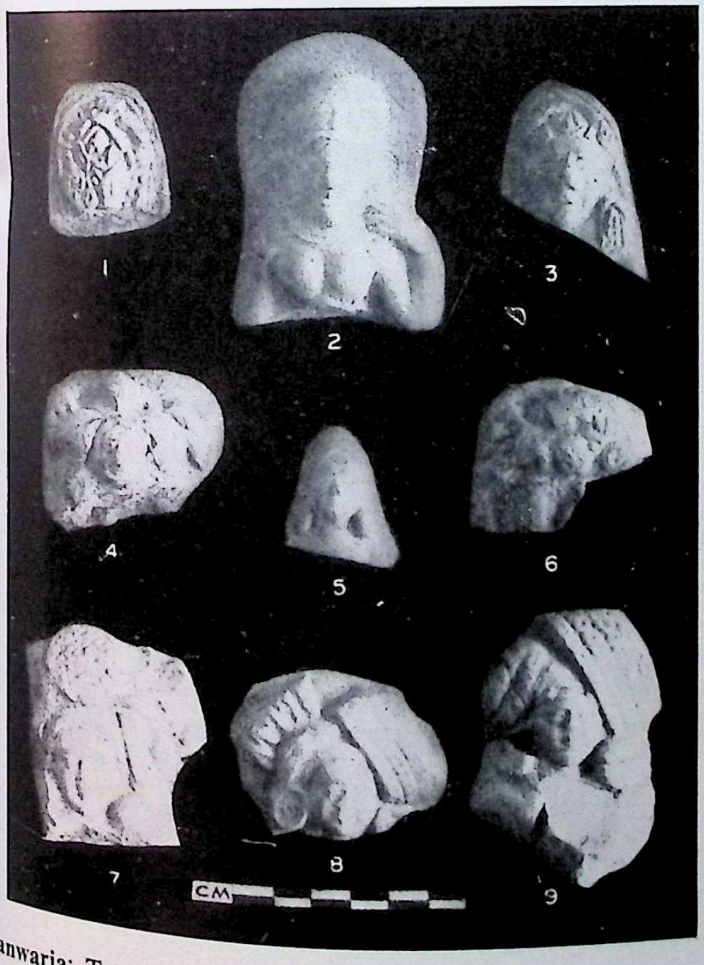
A

B

Ganwaria: Terracotta figurines, A. Musicians (1 to 6, Period III, rest, Period IV), B. Ornamented plaques (1 to 3, Period II, rest, Period III).



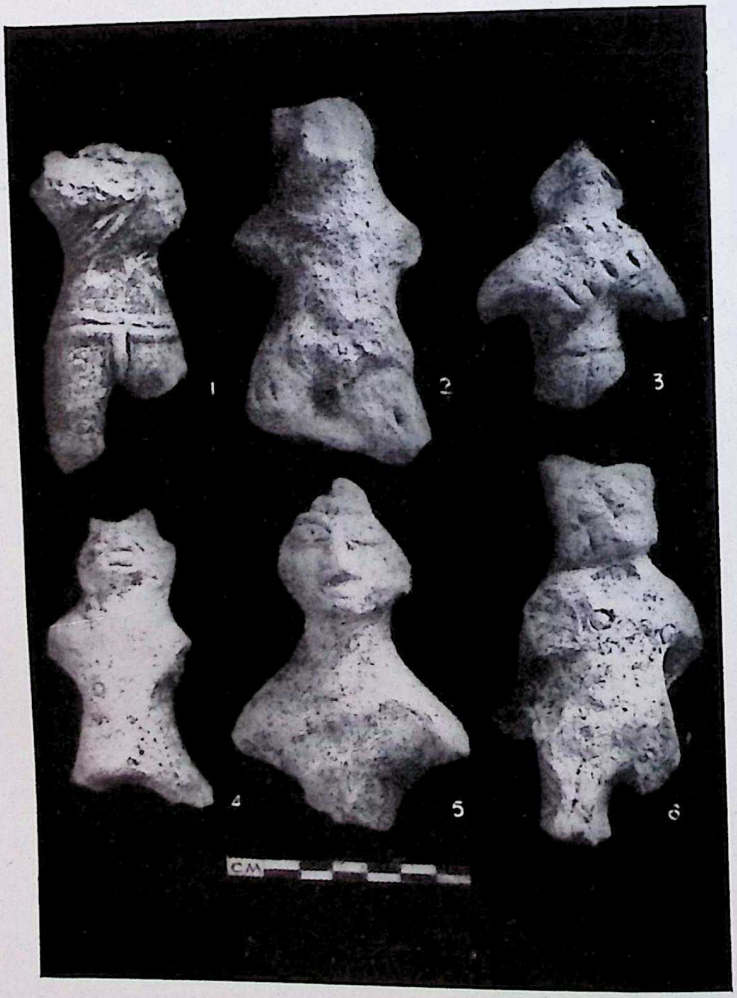
A



B

Ganwaria: Terracotta figurines, A. Crudely handmade miniature figures, 1 to 5, Period II, 6, Period III, 7, Period IV, B. Moulded head (1, Period II, 2 to 7, Period III, 8 and 9, Period IV).

A



B

Ganwaria: Terracotta figurines, A. Pedestal figures (1, Period II, 2 and 3, Period IV).
B. Crudely handmade figures with unimpressive face (1, Period II, rest, Period IV).

A

B

Ganwaria: Crudely handmade figures with unimpressive face in terracotta, A. 1 to 5, Period III, rest Period IV, B. 1 to 4, Period III, 5, Period IV.

A

B

Ganwaria: Crudely handmade heads with a tenon below, in terracotta, A. 1, Period II, 2 to 7, Period III, 8 and 9, Period IV, B. 1 to 5, Period III, 6 Period IV.

A

B

Ganwaria: Crudely handmade heads with a tenon below, in terracotta, A. 1 to 4, Period III, rest, Period IV, B. 1 to 3, Period III, rest, Period IV.

A

B

Ganwaria: Crudely handmade heads with a tenon below, in terracotta, Period IV.

A

B

Ganwaria: Terracotta figurines, A. Female torso with suspended ears (1, Period II, 2 to 4, Period III, 5, Period IV), B. Female figures on stump (1, Period II, 2, Period III, 3, Period IV).

A

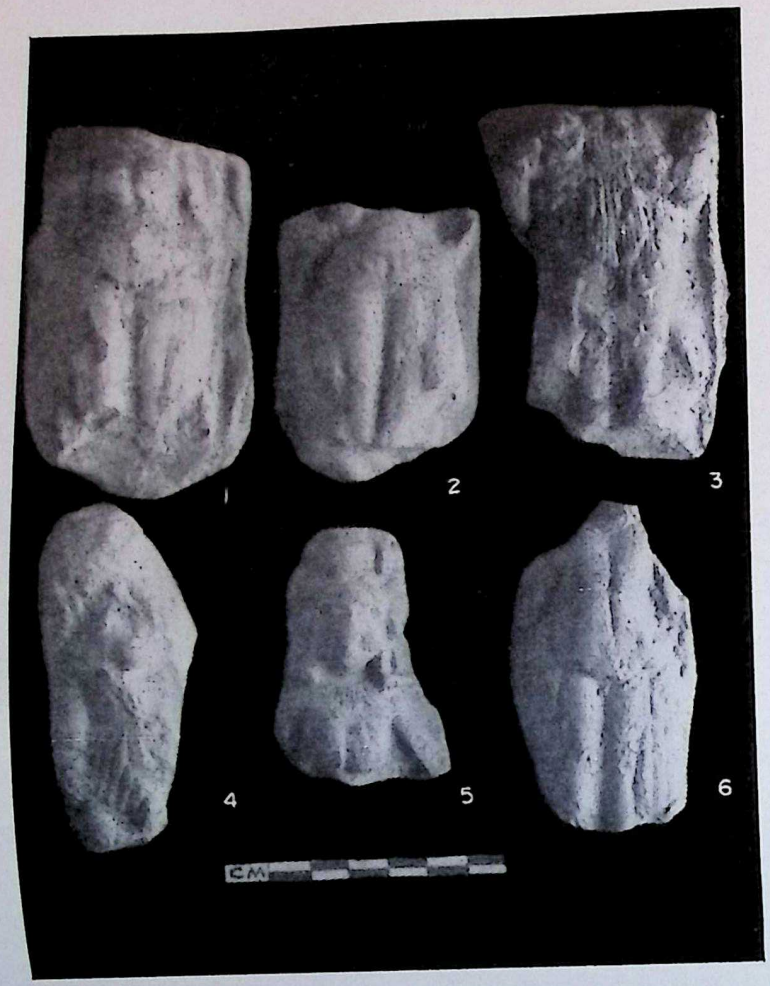
B

Ganwaria: Terracotta figurines, A. Better finished handmade heads (1, Period III, rest, Period IV) and B. Crude figures with a stand base (1 to 3, Period III, rest, Period IV).

A

B

Ganwaria: Crude figures with a stand base in terracotta, A. 1 and 2, Period III, 3 and 4, Period IV, B. Period IV.



B

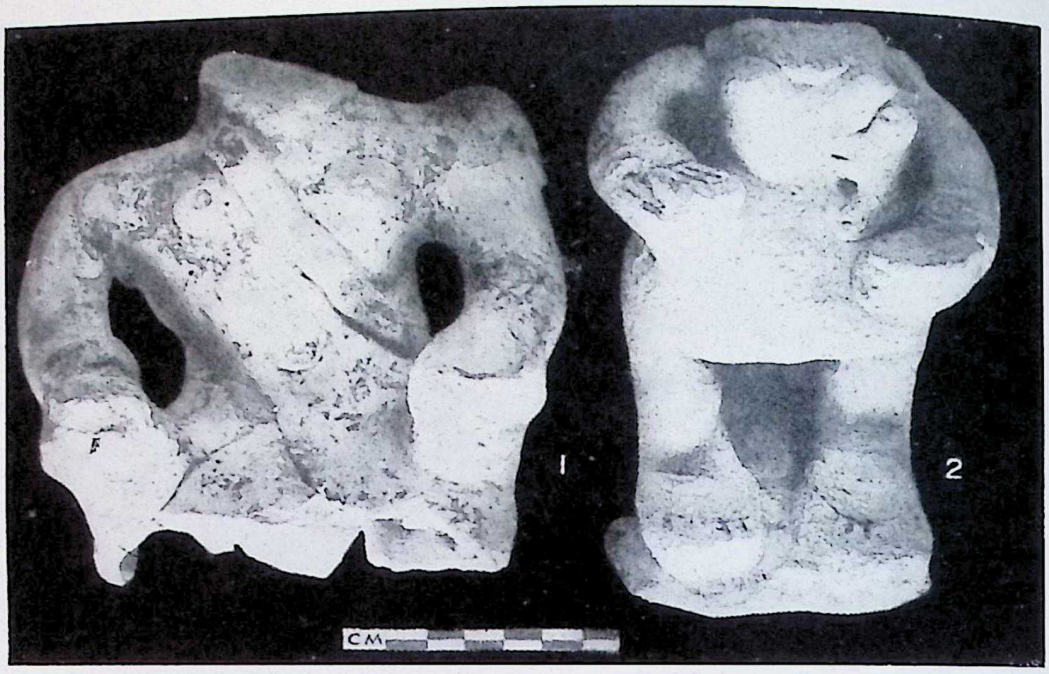
A

Gantaria: Moulded plaques in terracotta, *Period III.*

A

B

Ganwaria: Terracotta figurines, A. Moulded plaques (1 to 4, Period III, rest, Period IV)
B. Pedestal votive figures (1, Period III, rest Period IV).



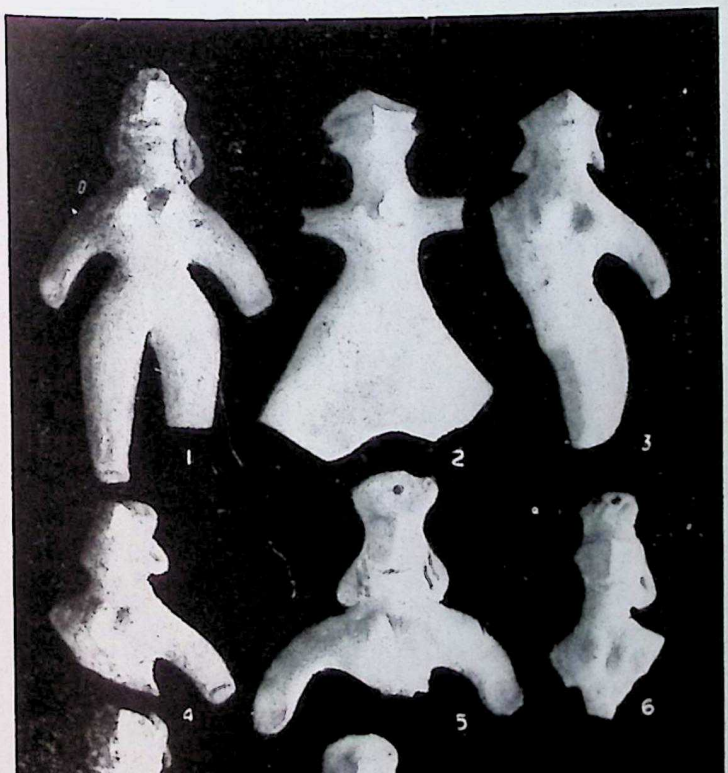
A

B

Ganwaria: A. Crude, handmade terracotta female figures with child on stump, Period III, B. Crudely handmade terracotta figurines, Period III.

A

B



Ganwaria: Handmade flat terracotta figurines, Period III.

A

B

Ganwaria: A. handmade flat terracotta figurines, and B. Warriors in terracotta, Period III.

A

B

Ganwaria: A. Warriors, and B. Demons, in terracotta, Period III.

A

B

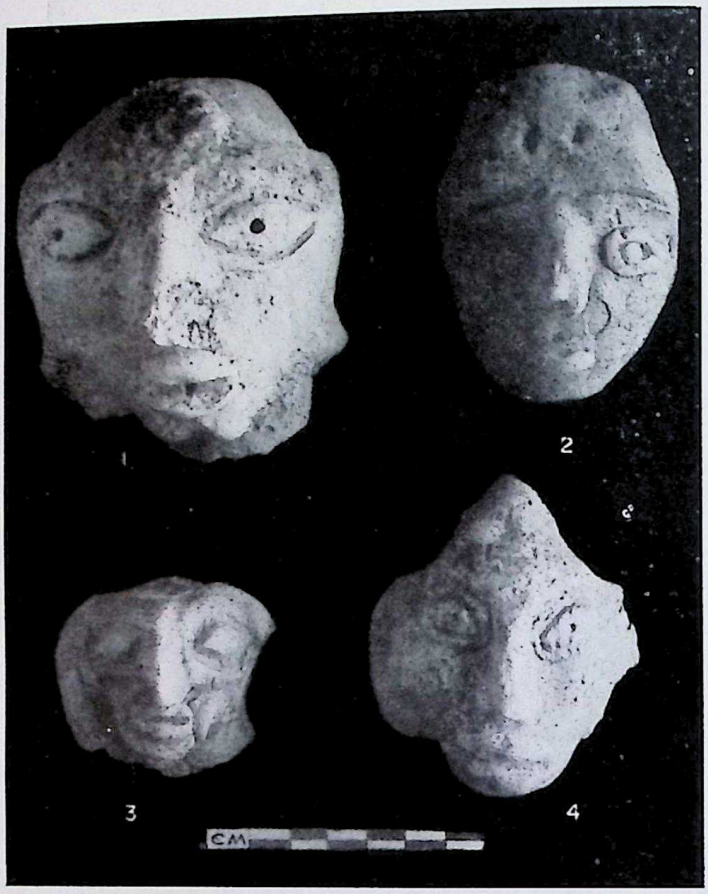
Ganwaria: A. Demons, and B. Crowned heads, in terracotta, Period III.

A

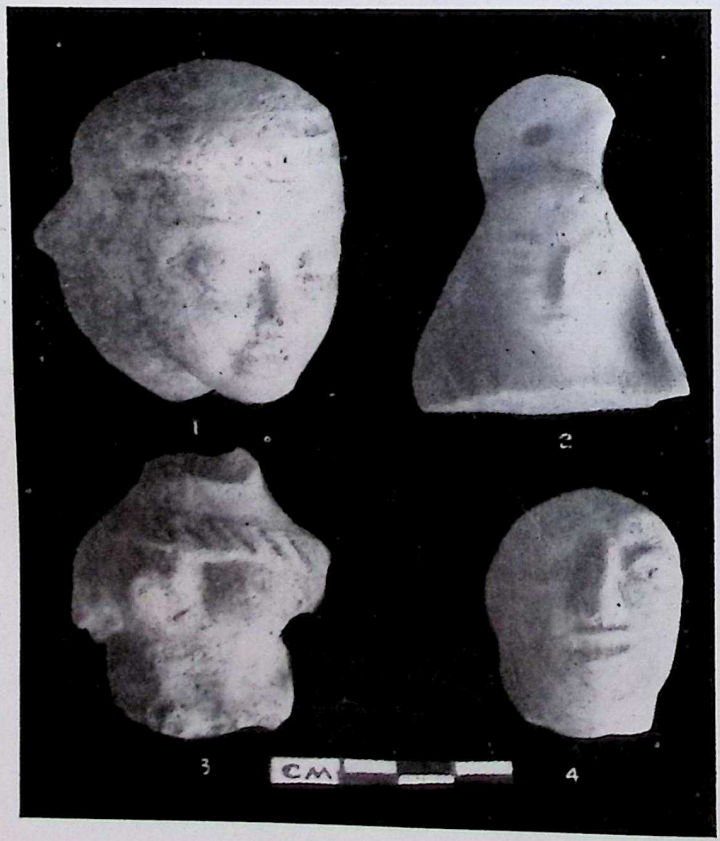
B

Ganwaria: Dancing figures, in terracotta, Period III

A



Ganwaria: Terracotta figurines, A. Crude handmade heads on handle (1 and 2, Period III, 3 and 4, Period IV), B. Moulded heads in round (1 to 3, Period III, 4, Period IV).



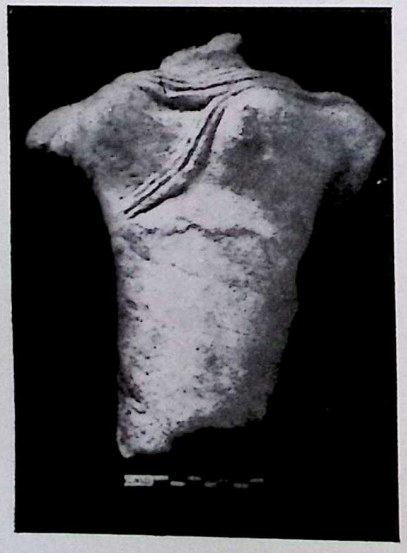
B

A

B

Ganwaria: Terracotta figurines, A. Mo·.ld and cast, and B. Heads with side locks, Period III.

A



B

C

Ganwaria: Terracotta figurines, A. Crudely finished heads (1, Period III and rest, Period IV), B and C. Front and back view of a heavy handmade female figure, Period III.

A

B

Ganwaria: Terracotta figurines, A. Miscellaneous (1 to 3, Period III, rest, Period IV), B. defaced heads with halo, Period IV.

A

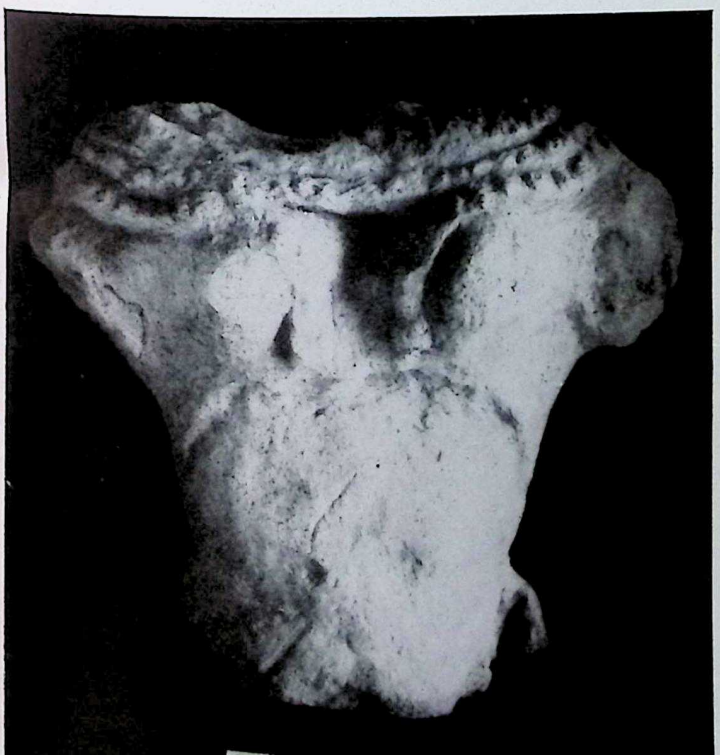
B

Ganwaria: A. woulded heads with a crown and tenon below and B. Moulded heads with foreign features in terracotta, Period IV.

A

Ganwaria: Handmade female torso with decorated necklace in terracotta, Period IV.

B



A

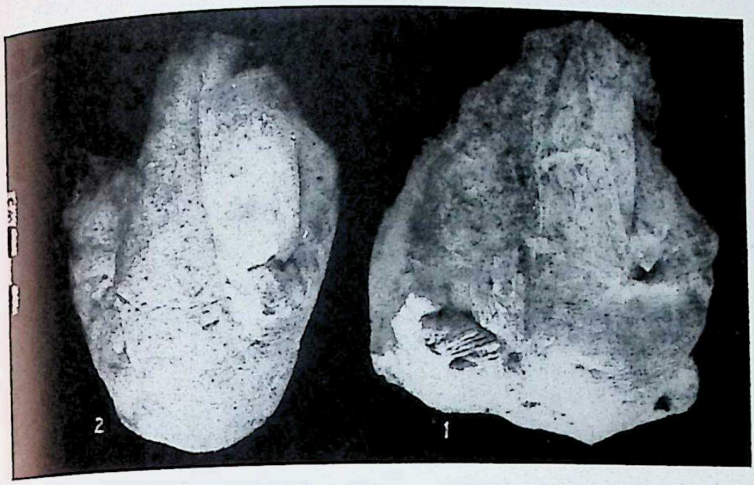
B

C

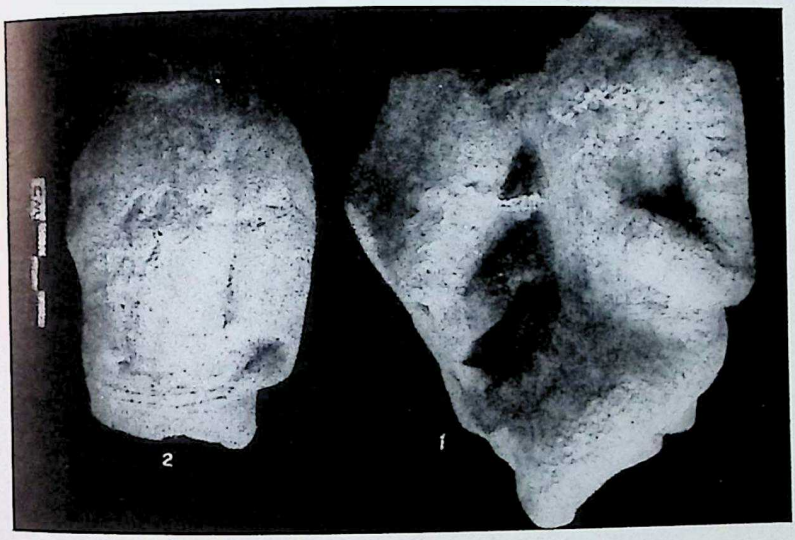
Ganwaria: A. Crudely-finished Buddha-heads, B and C. Buddha-head, in terracotta, Period IV.

Ganwaria: Standing Buddha with halo, in terracotta, Period IV.

Ganwaria: Unique sitting Buddha, in terracotta, Period IV.



A



B

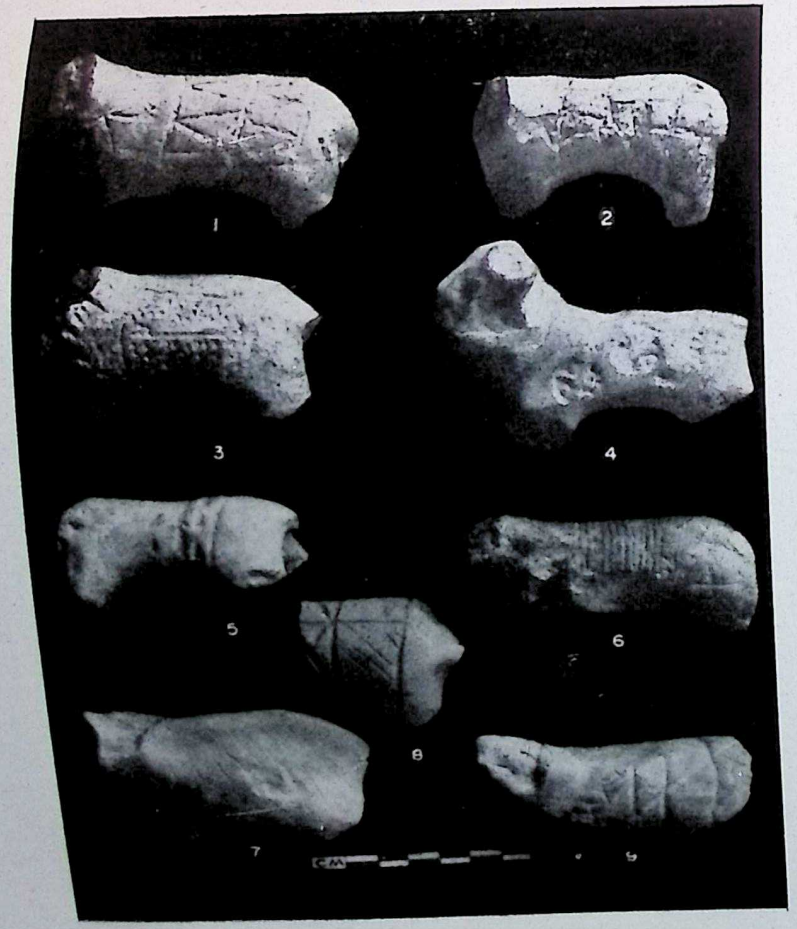
C

Ganwaria: A. Leg portion of Buddha in *dhyanamudra*, B. sitting figures (religious?) and C. nude figure (Jain ?) in terracotta, Period IV.

A

B

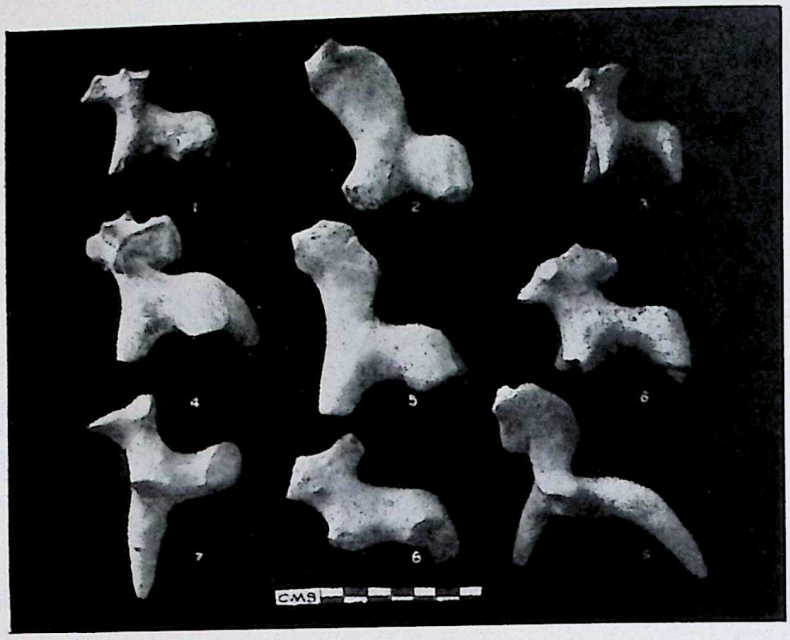
Ganwaria: A. Male figure with snake-hood (Siva ?), B. three-eyed head in terracotta, Period IV.



A

B

Ganwaria: Animal figurines in terracotta, A. stamped (1 to 3, Period II, 4 to 7 and 9, Period III, 8, Period IV), B. Painted (1, Period II 2 to 7 and 9, Period III, 8, Period IV).



A

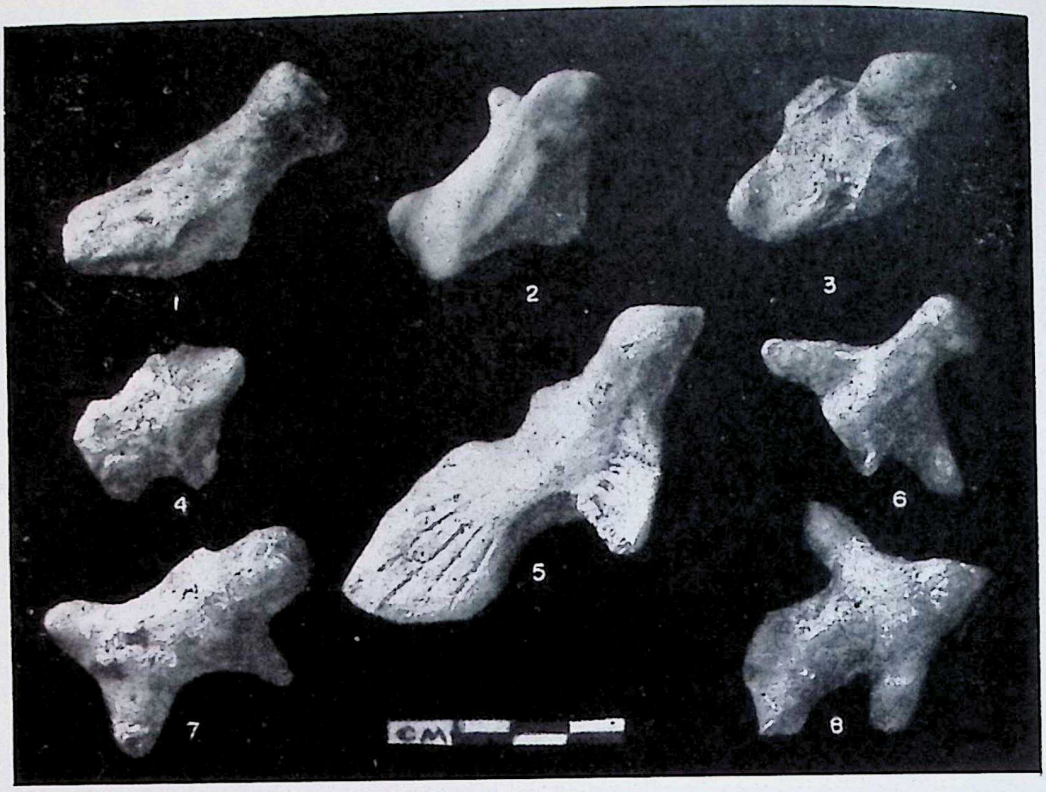
B

Ganwaria: Animal figurines, in terracotta, A. with raised heads (1 to 3, Period II, 4 to 7 and 9, Period III, 8, Period IV), B. Stamped bulls (1, 2, and 6 period II, 3 and 5, Period III, 4, Period IV).

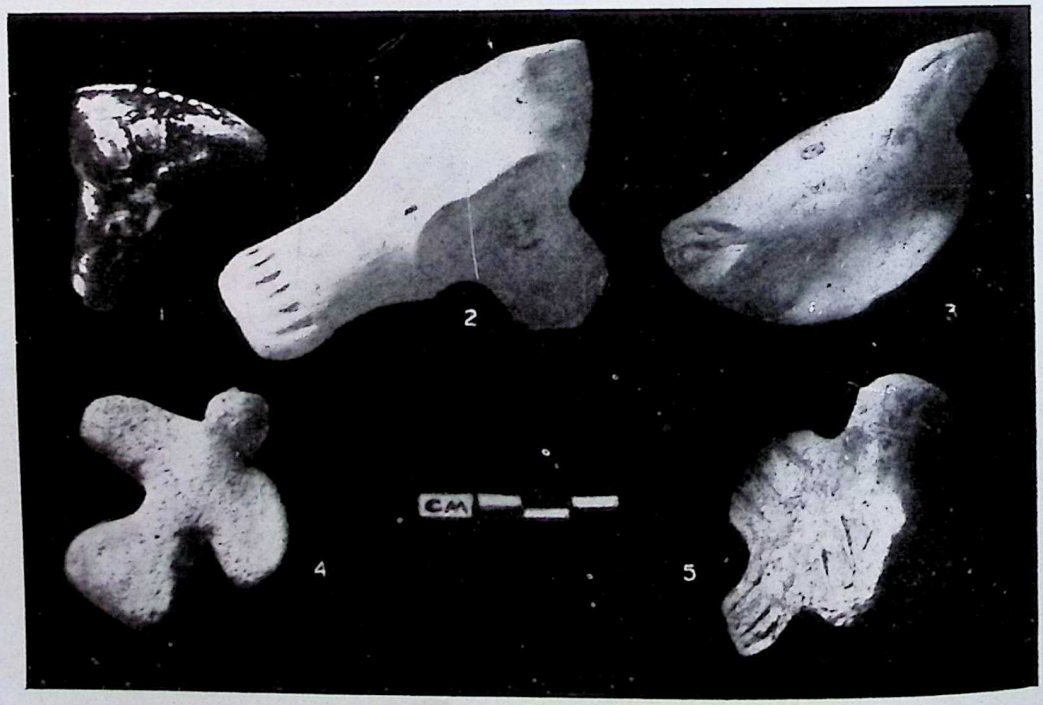
A

B

Ganwaria: Animal, figurines in terracotta, A. Elephants (1 to 5 and 7, Period III, 6 Period IV), B. Cows, bulls and buffaloes (1 to 3, 5, 7 to 10, Period III, 6, Period IV).

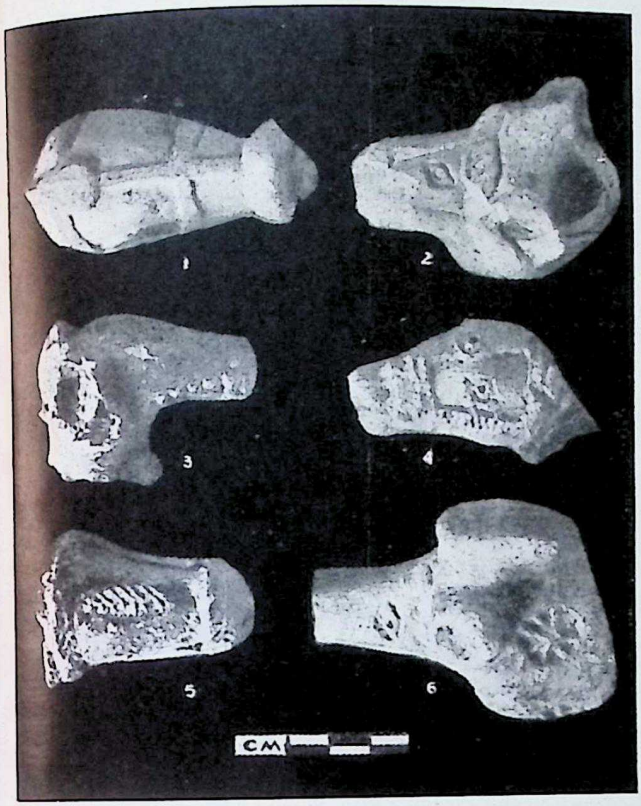


A



B

Ganwaria: Birds in terracotta, A. Period III, B. 1, Period II, 3 Period III, rest, Period IV).

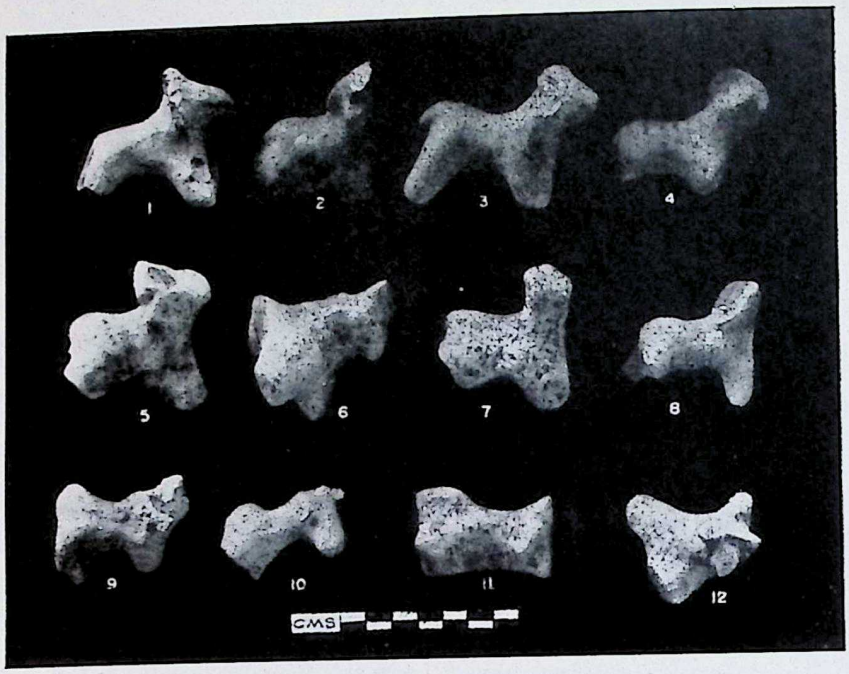


A

B

C

Ganwaria: A. Bridled heads (1, Period II, 3 to 6, Period III, 2, Period IV), B. and C. Bridled horse, in terracotta, B. Period III, C. Period IV.

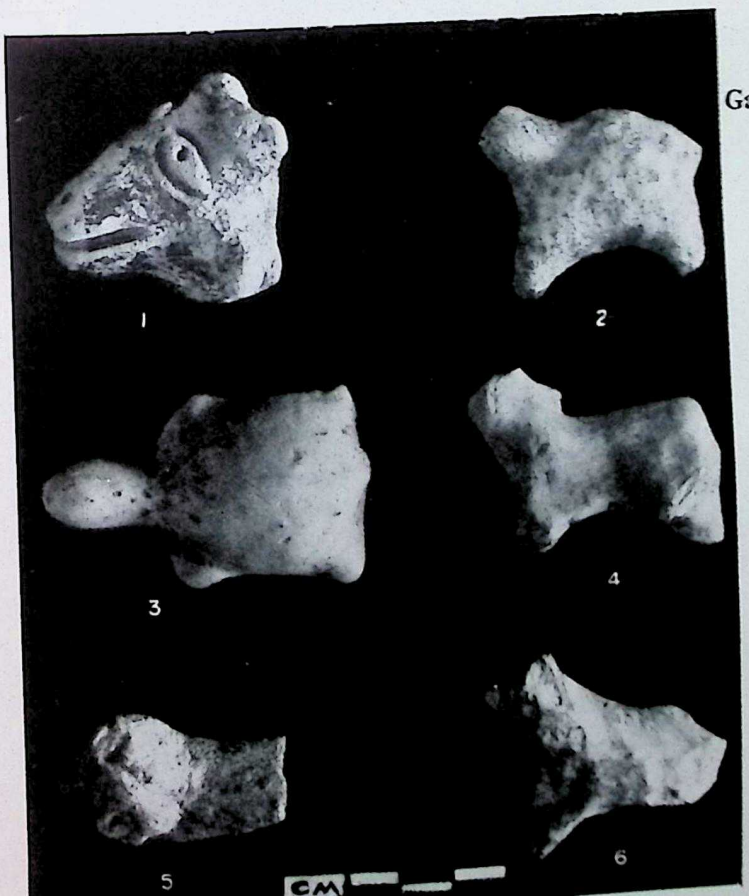


A

B

Ganwaria: Miscellaneous animal figures in terracotta, A. 2 and 3, Period II, 1, 4, 5, and 8, Period III, rest, Period IV, B. 1, Period III, rest, Period IV.

A



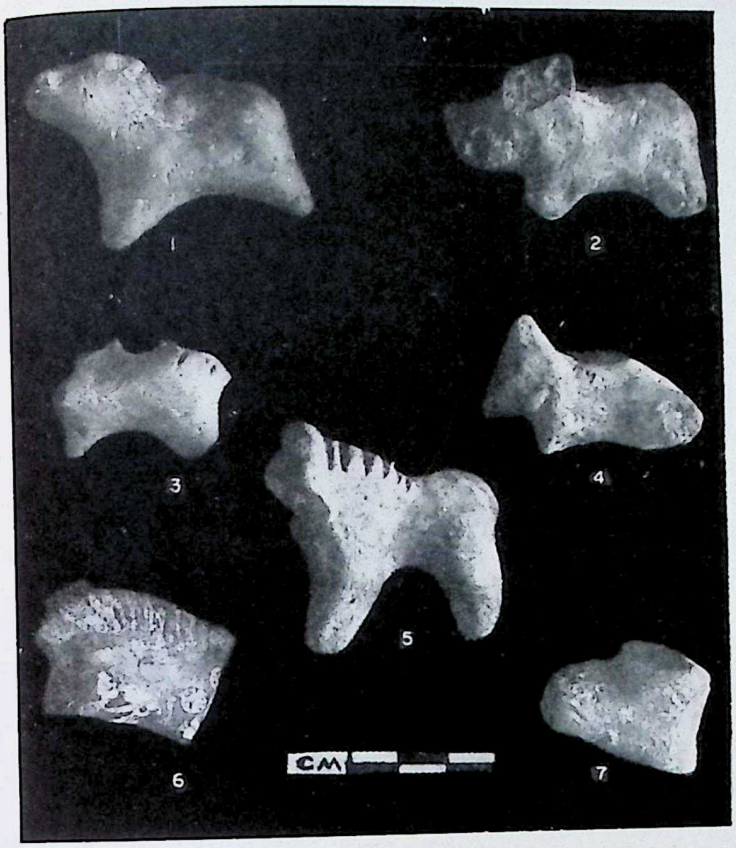
B

Ganwaria: Miscellaneous animal figures, in terracotta, A. 1 and 7, period II. 2, 3, 4, and 6, Period III, 5, Period IV, B. Period IV.

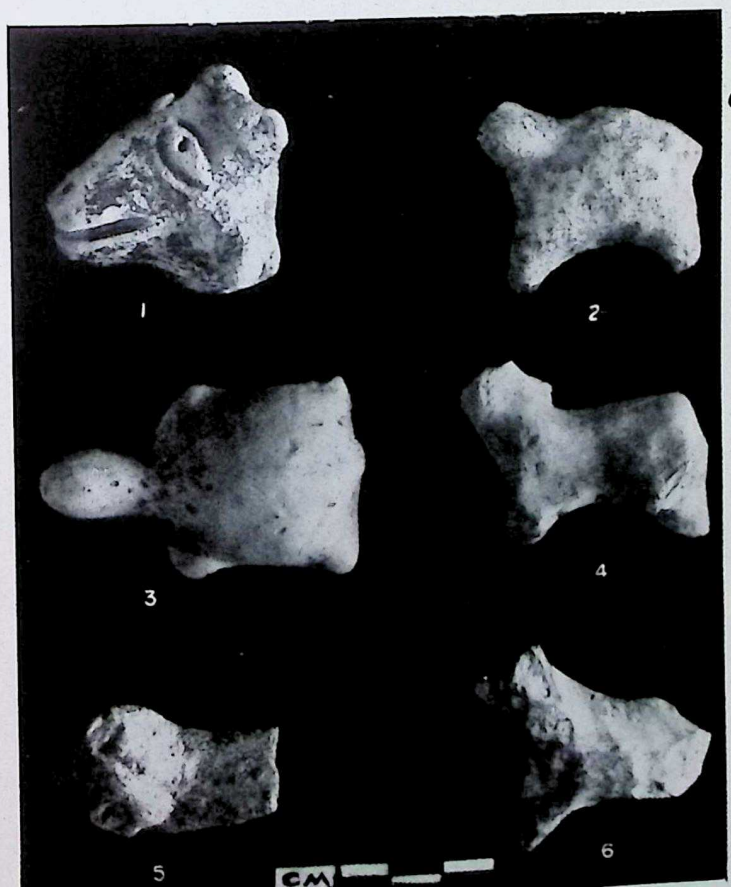
A

B

Ganwaria: Miscellaneous animal figures in terracotta, A. 2 and 3, Period II, 1, 4, 5, and 8, Period III, rest, Period IV, B. 1, Period III, rest, Period IV.

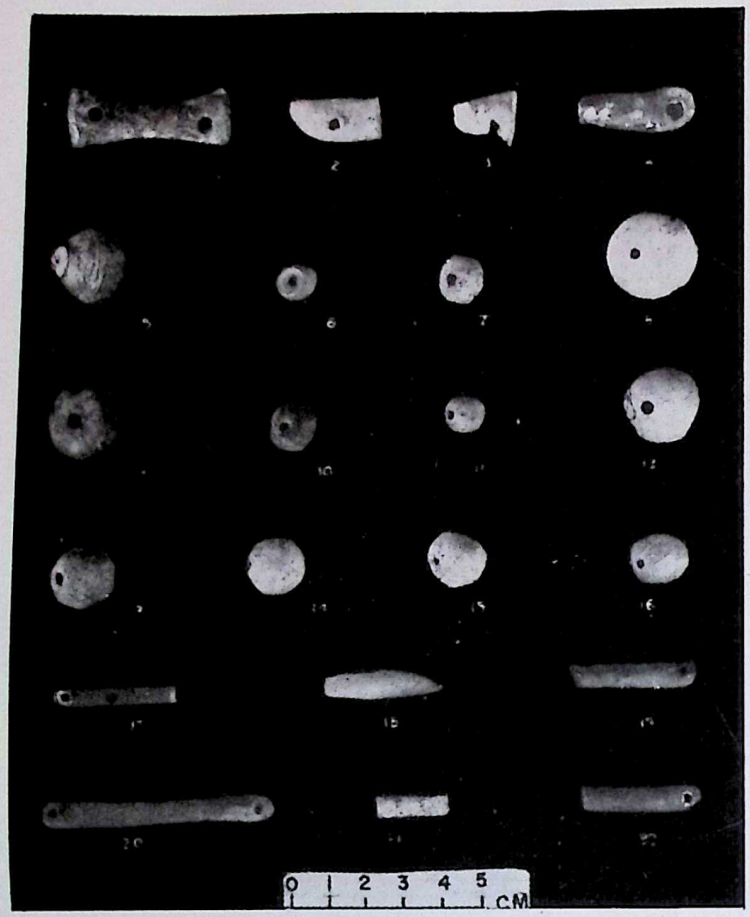


A

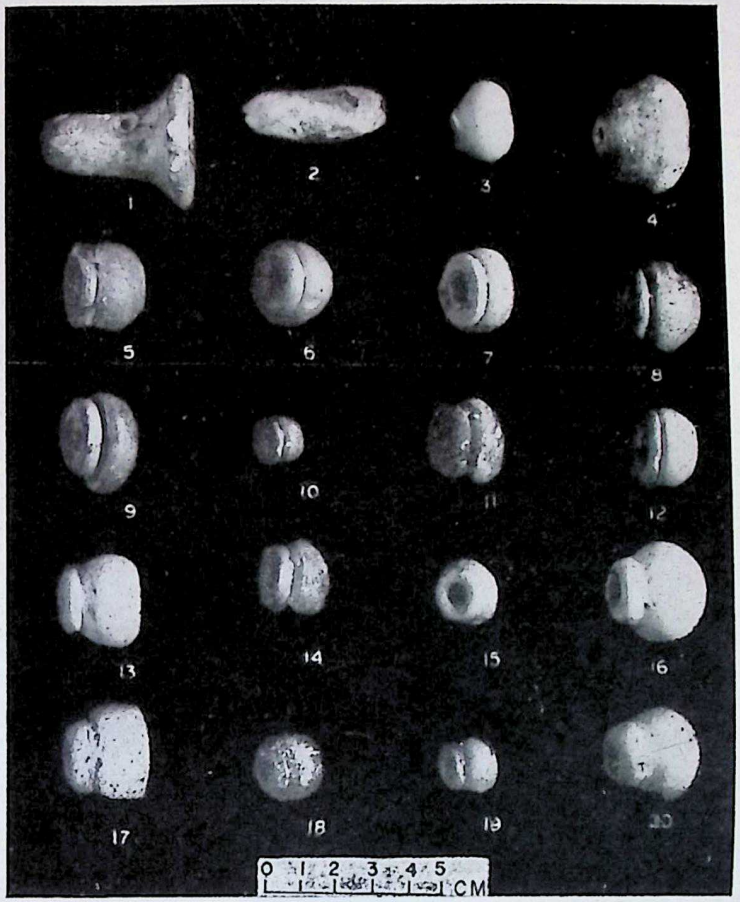


B

Ganwaria: Miscellaneous animal figures, in terracotta, A. 1 and 7, period II. 2, 3, 4, and 6, Period III, 5, Period IV, B. Period IV.

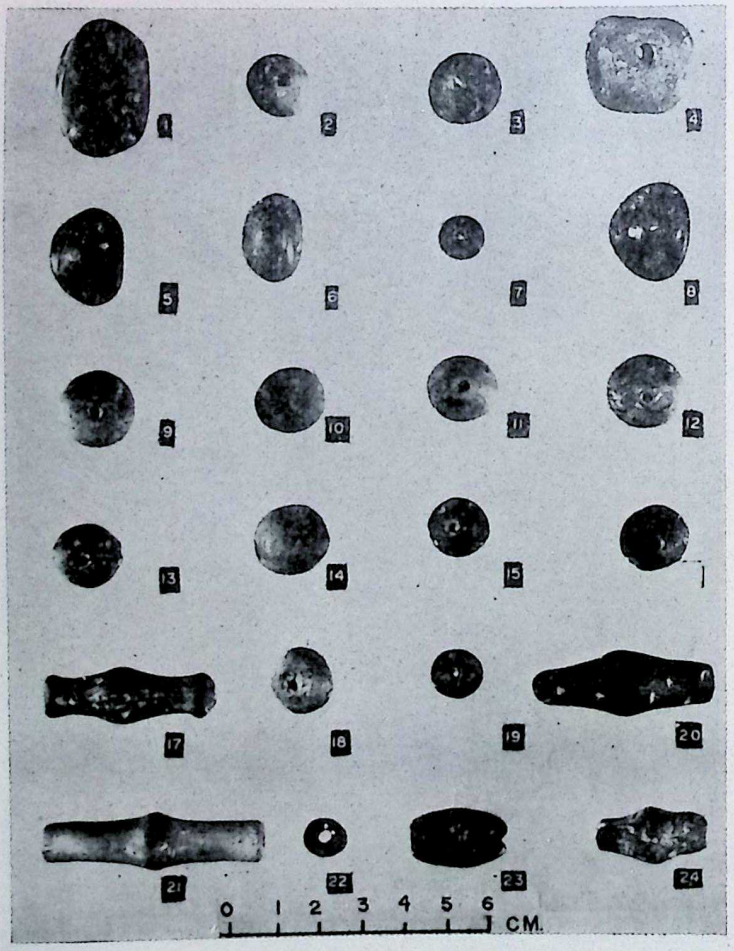


A



B

Piprahwa-Ganwaria: Terracotta beads.



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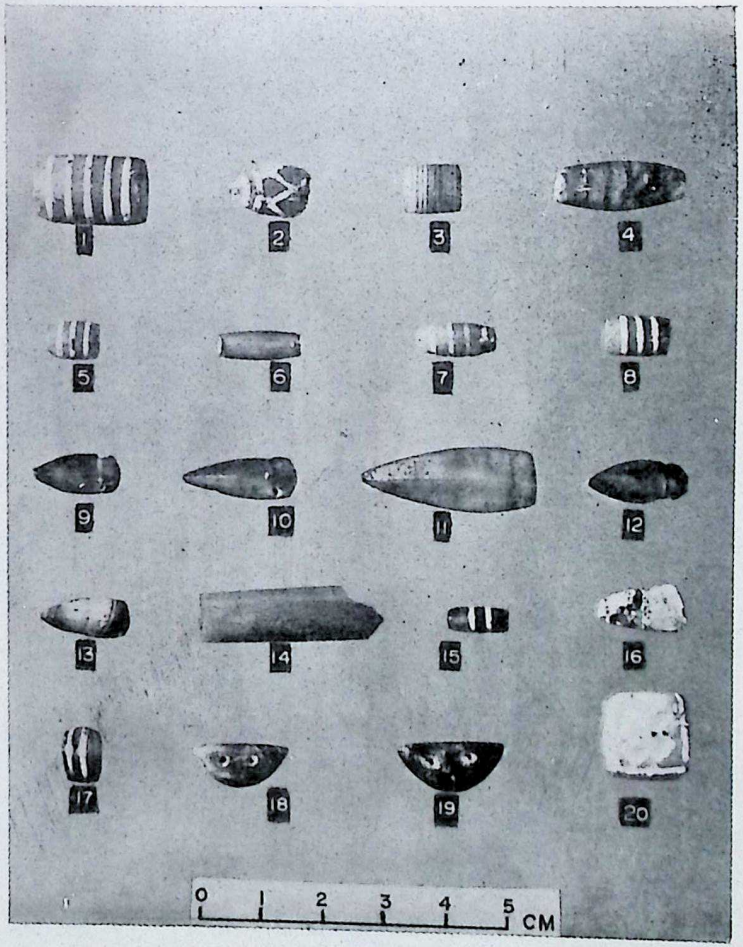
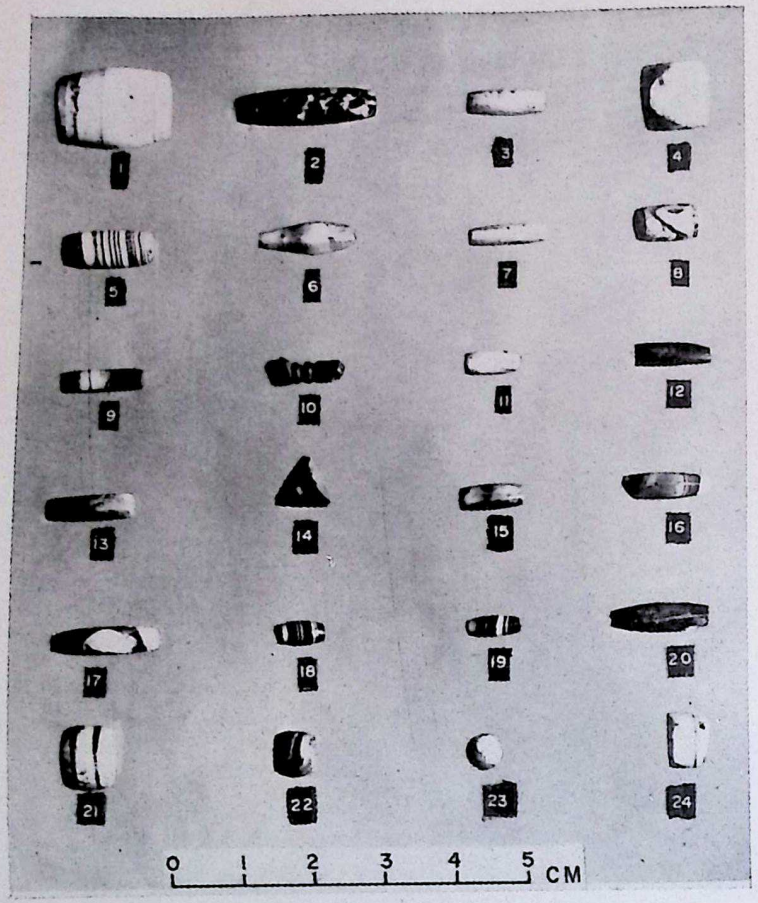


B

Piprahwa-Ganwaria: A. Terracotta beads, and B. Semi-precious stone beads.



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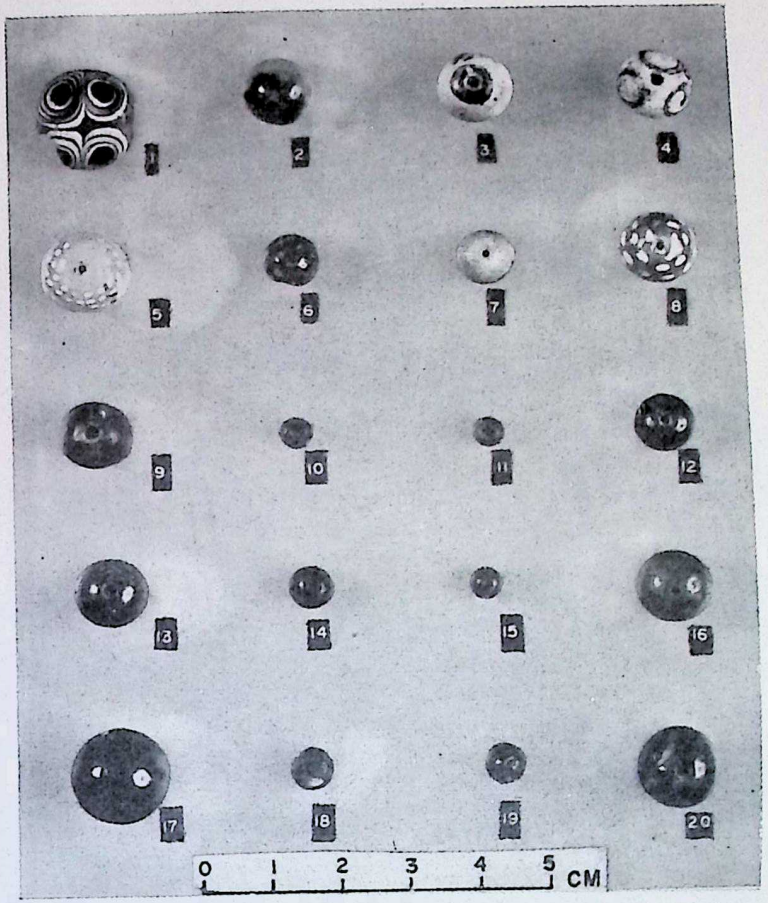
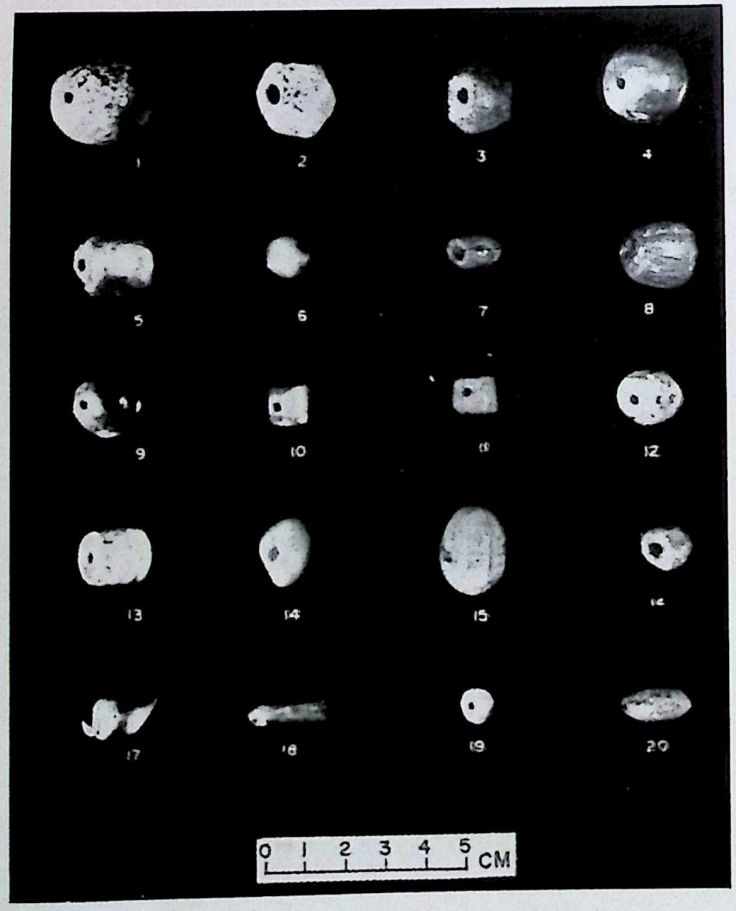


B

Piprahwa-Ganwaria: Semi-precious stone beads.



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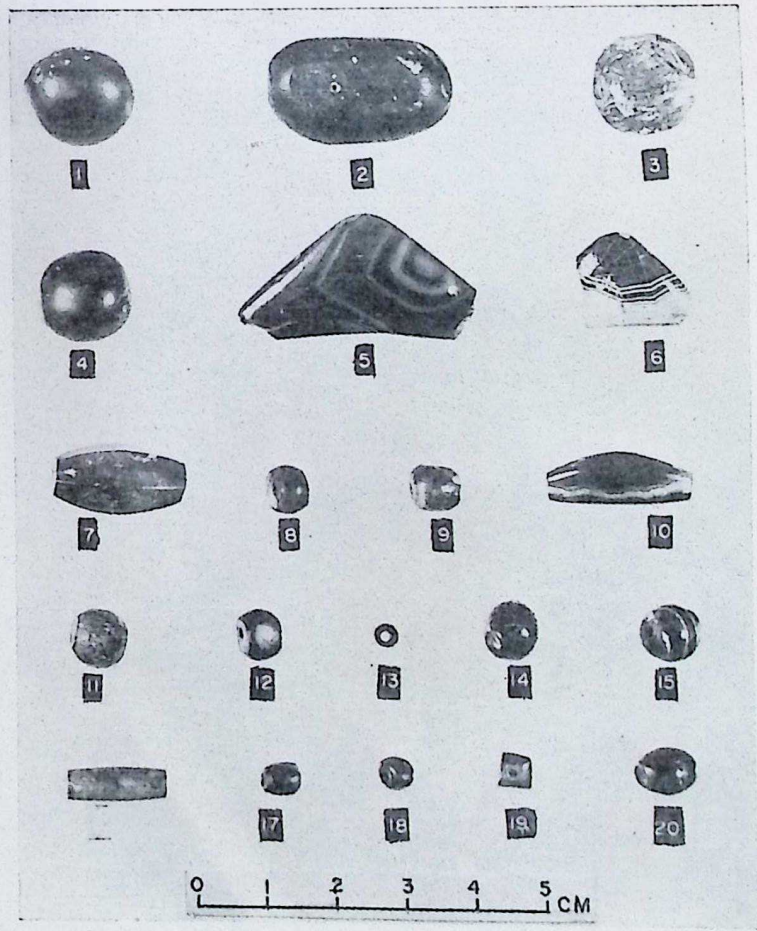
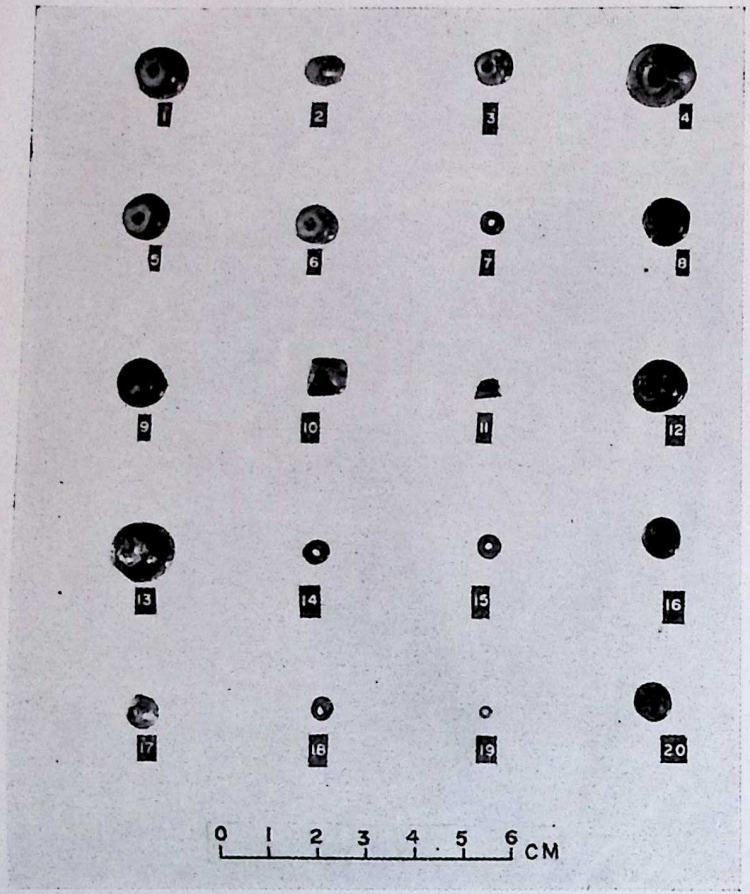


B

Piprahwa-Ganwaria: Semi-precious stone beads.



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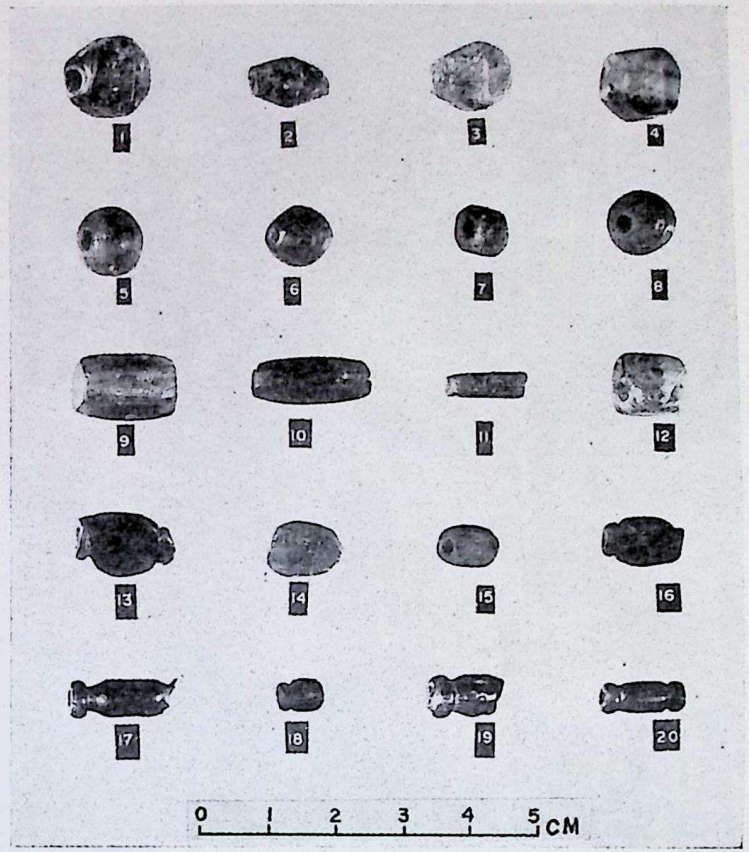
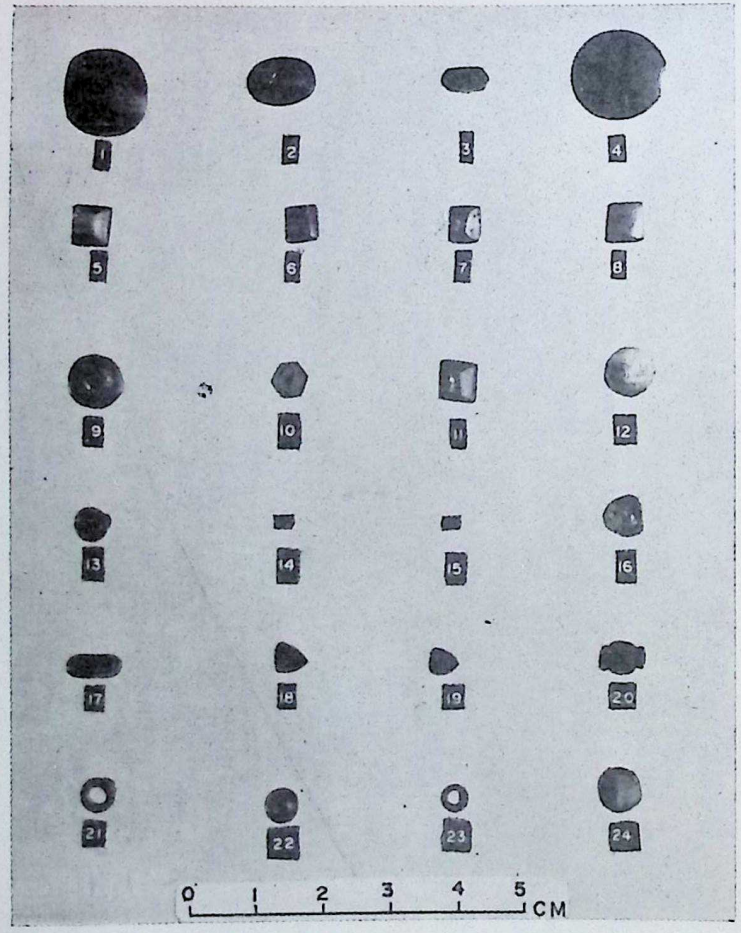


B

Piprahwa-Ganwaria: Semi-precious stone beads.



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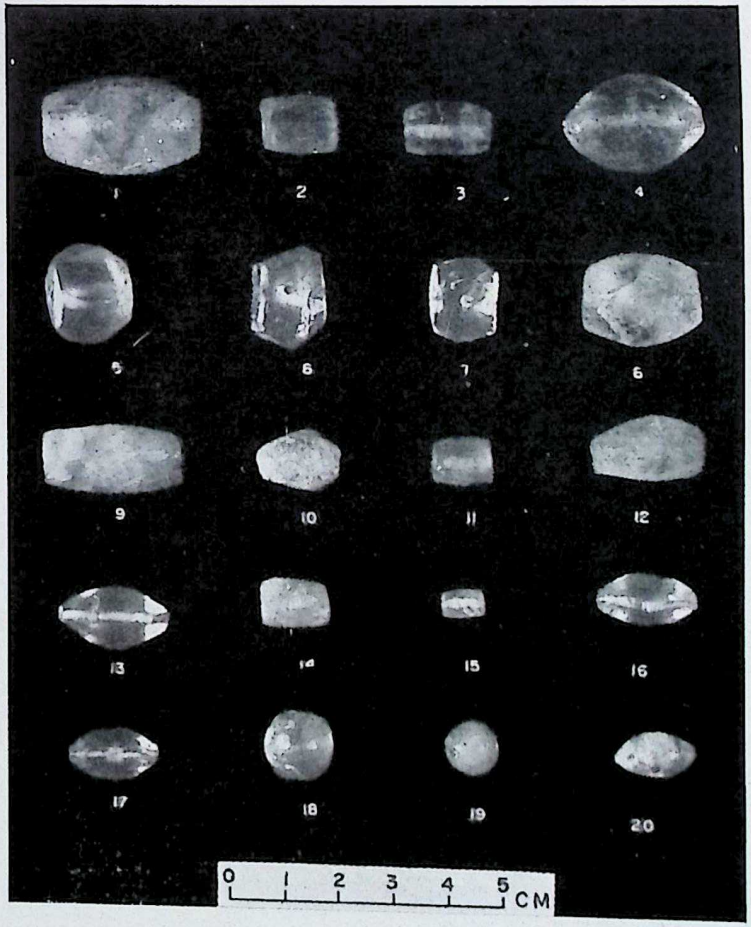
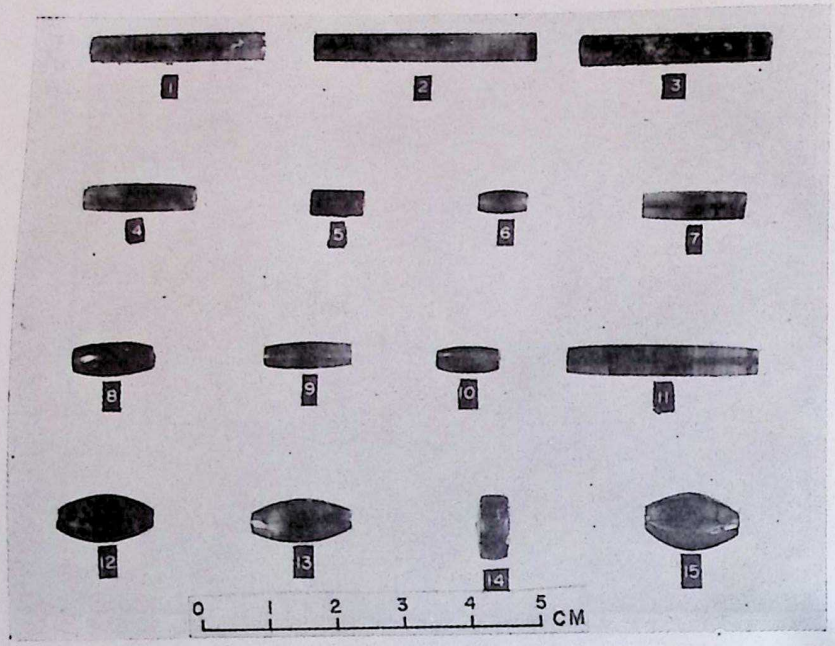


B

Piprahwa-Ganwaria: Semi-precious stone beads.



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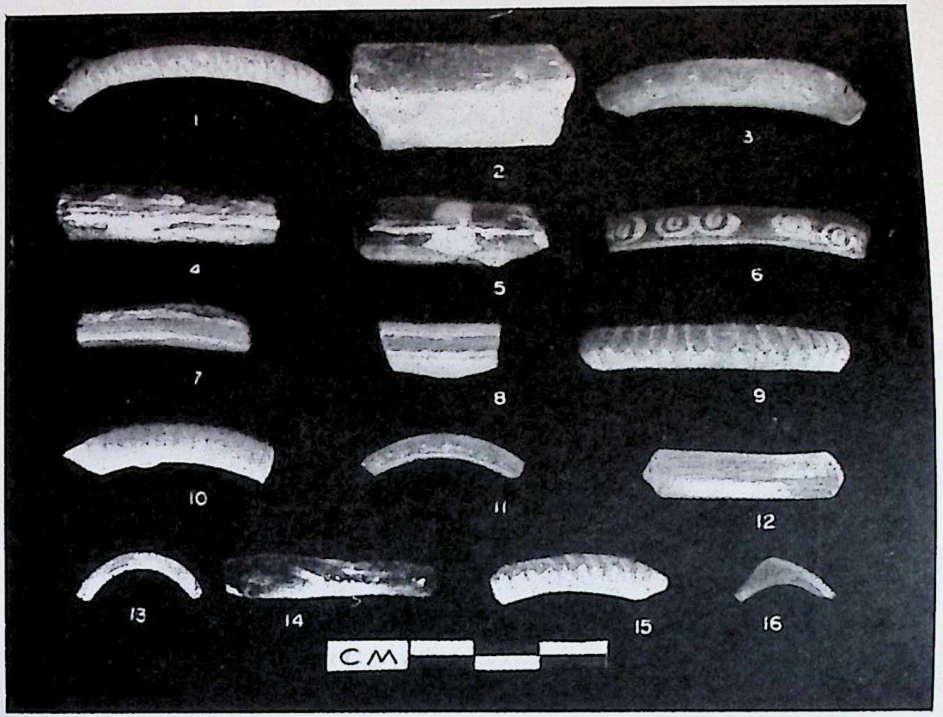
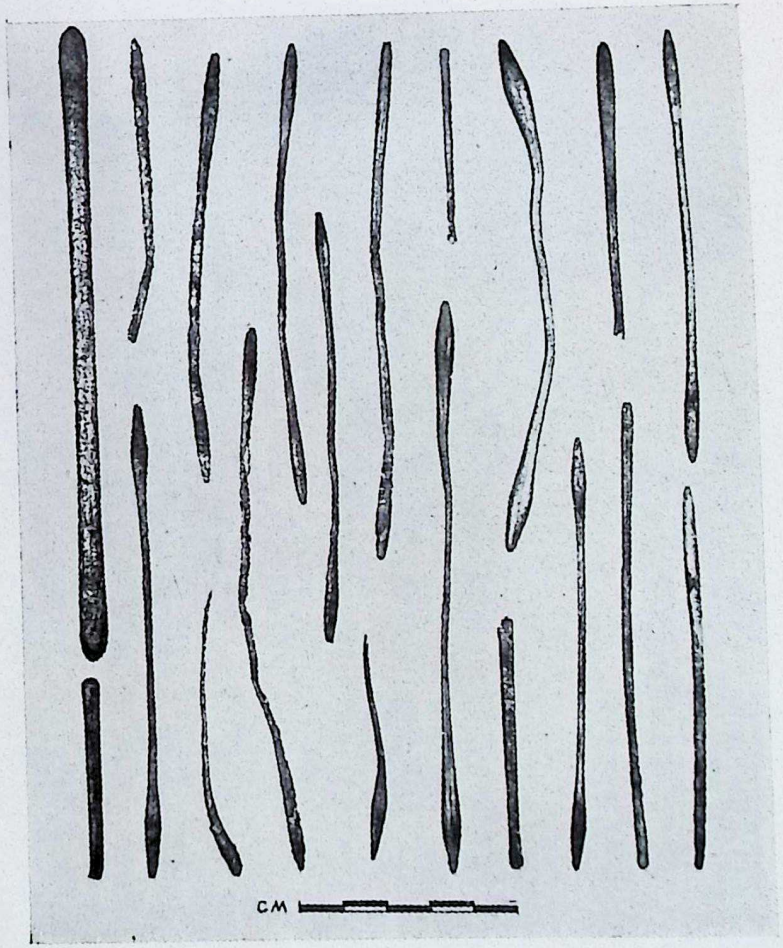


B

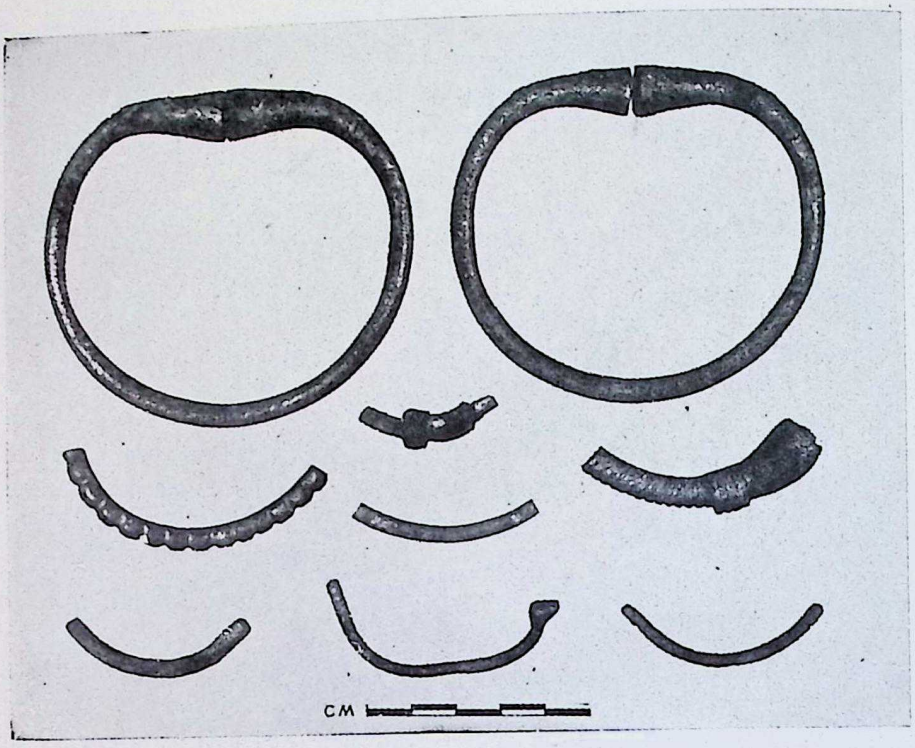
Piprahwa-Ganwaria: A. Semi-precious stone beads, B. Glass bangles.

A

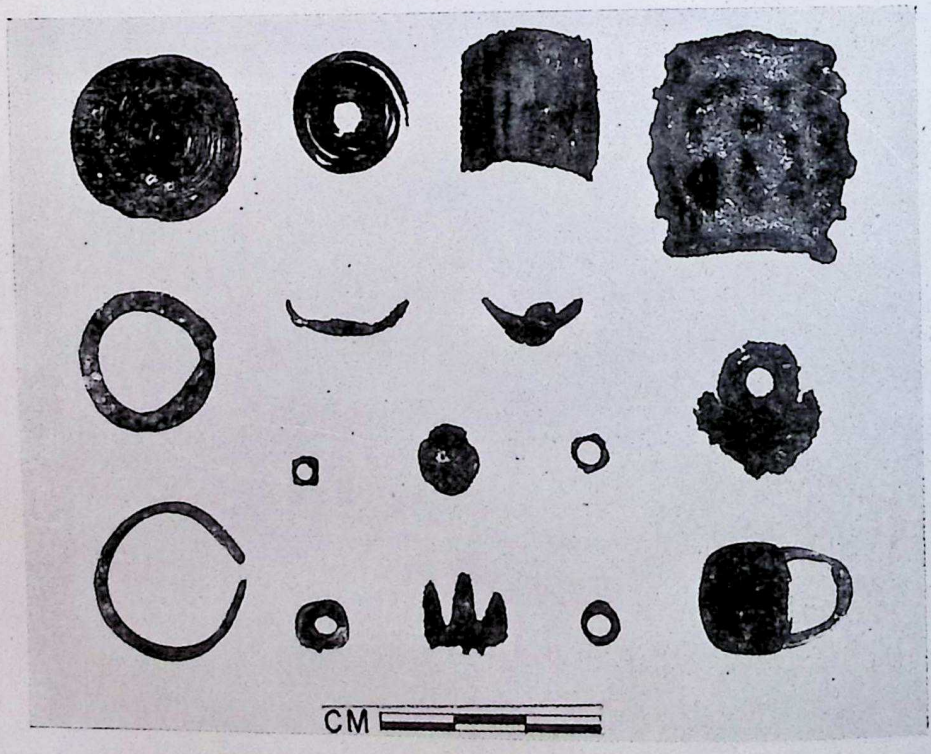


B

Piprahwa Ganwaria: A. Glass bangles, B. Copper objects.

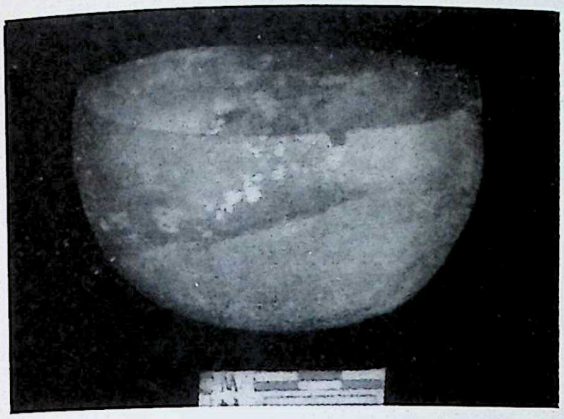


A

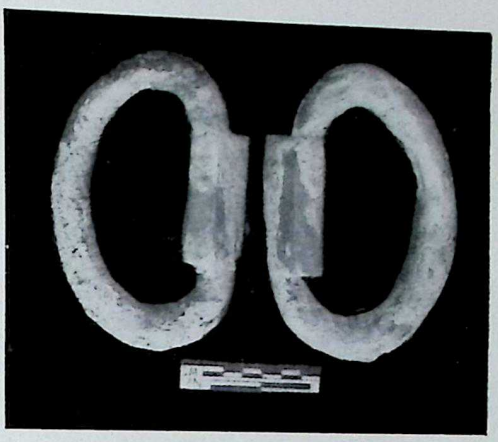


B

Piprahwa-Ganwaria: Copper and brass objects.



A



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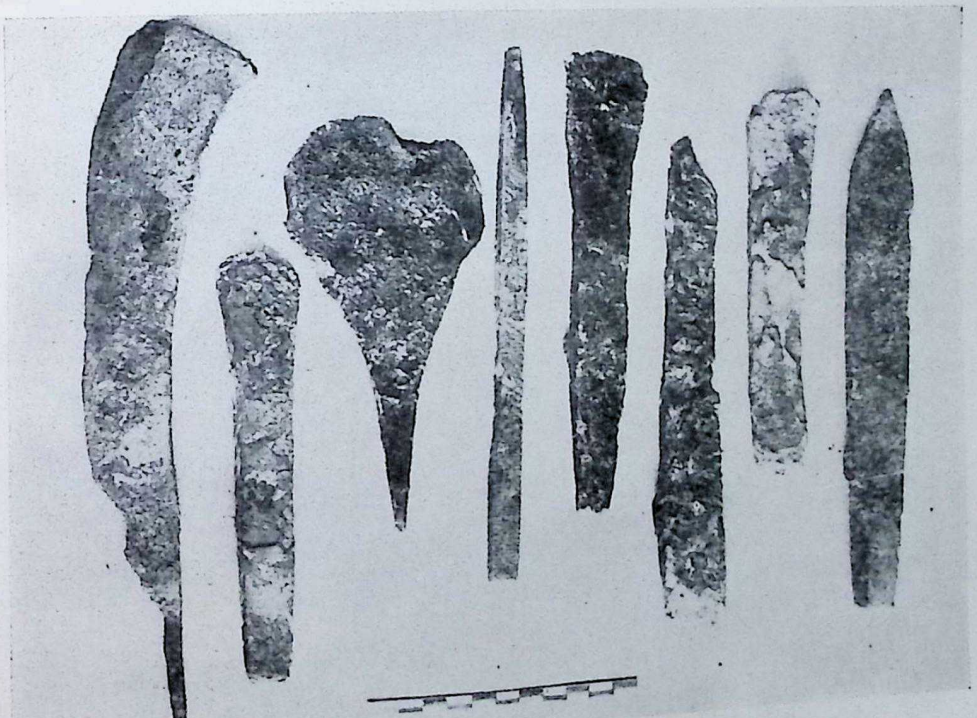
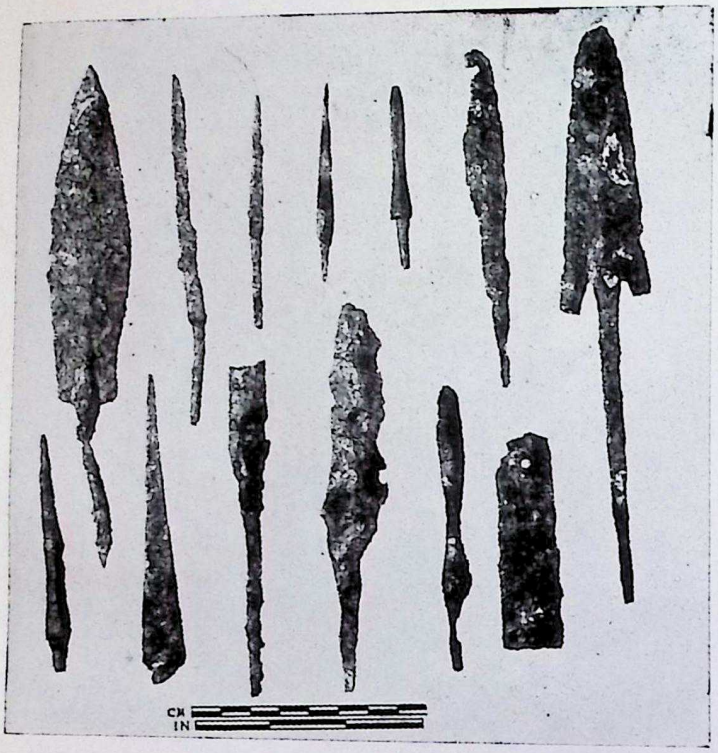


C

A. Piprahwa Ganwaria: Copper bowl, **B. Ganwaria:** Copper alloy objects,
C. Piprahwa-Ganwaria: Iron objects.

C

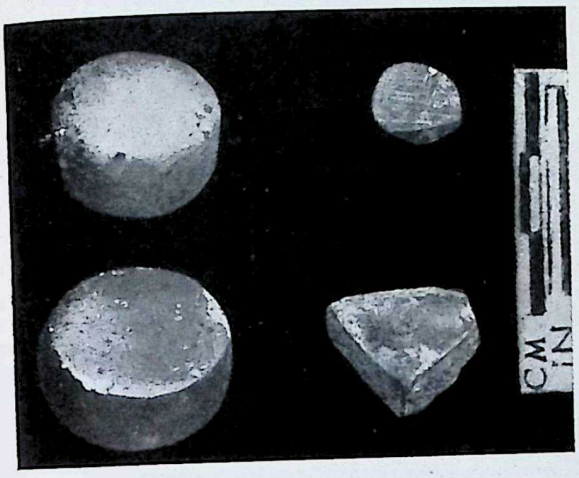


A

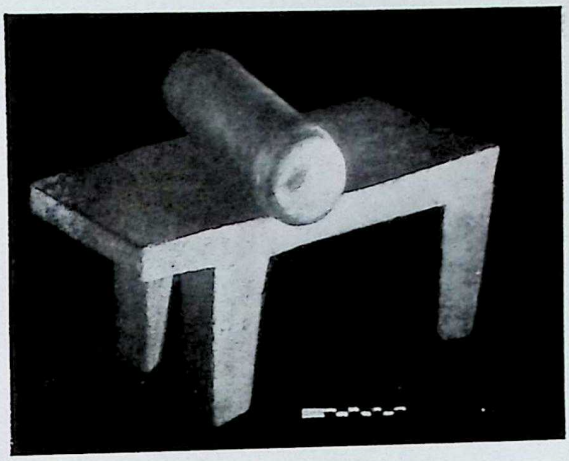
B

C

A and B. **Piprahwa-Ganwaria:** Iron objects, C. **Ganwaria:** Stone disc.



A

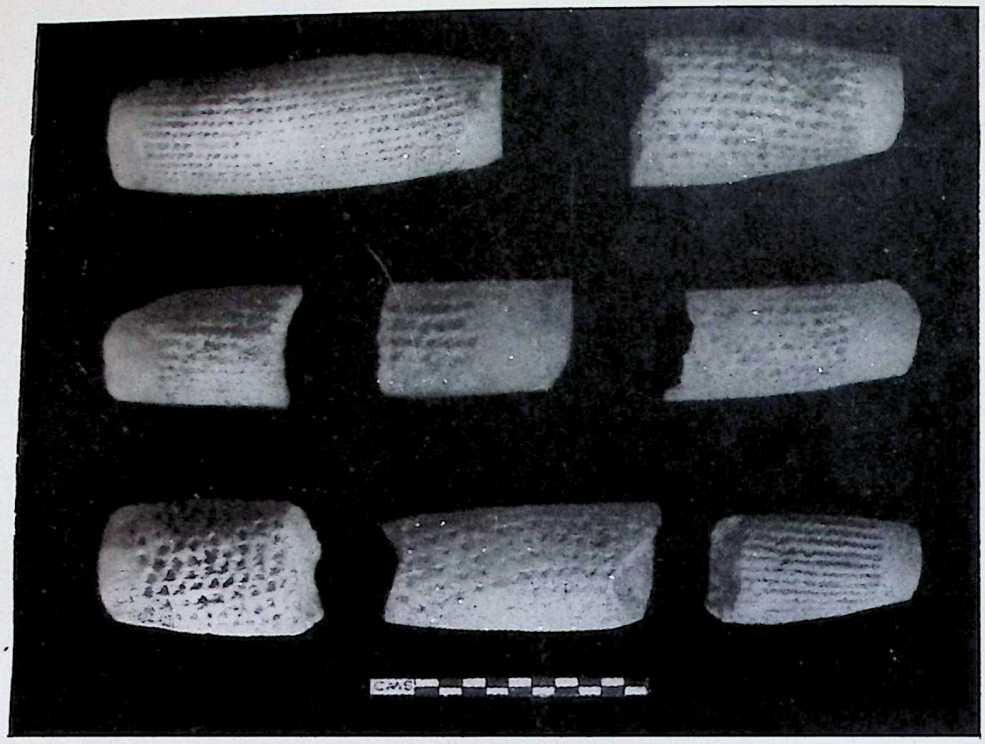


B

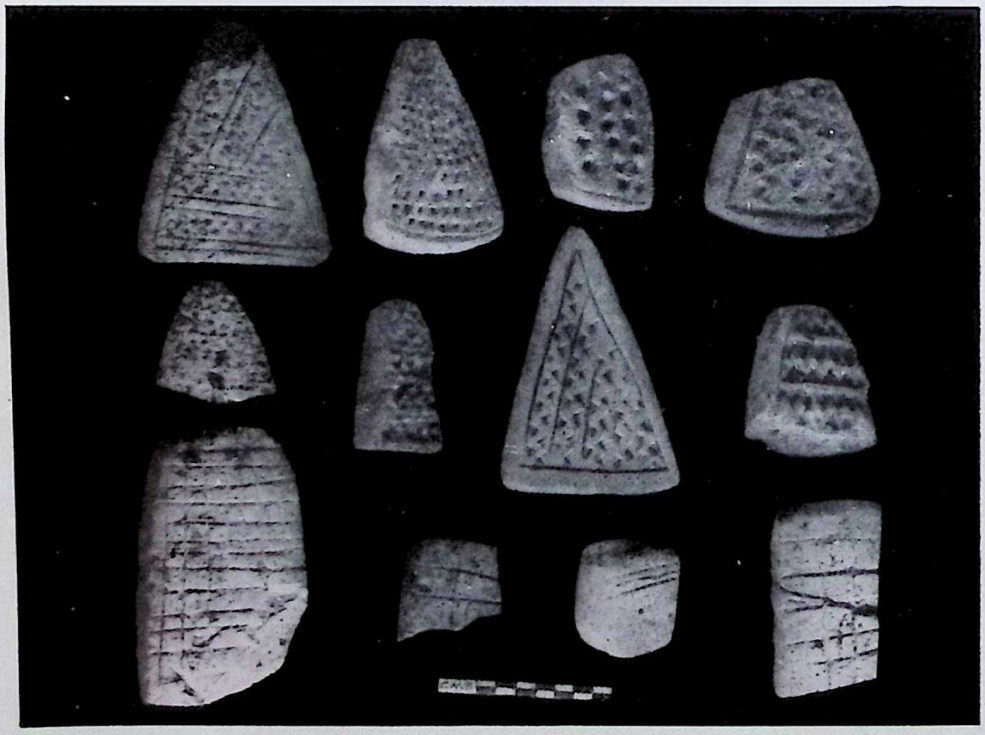
C

D

A. **Ganwaria-piPrahwa:** Stone weights, B, C and D. **Ganwaria:** Legged muller and pedle in stone, stone objects and terracotta (shell-like) object.

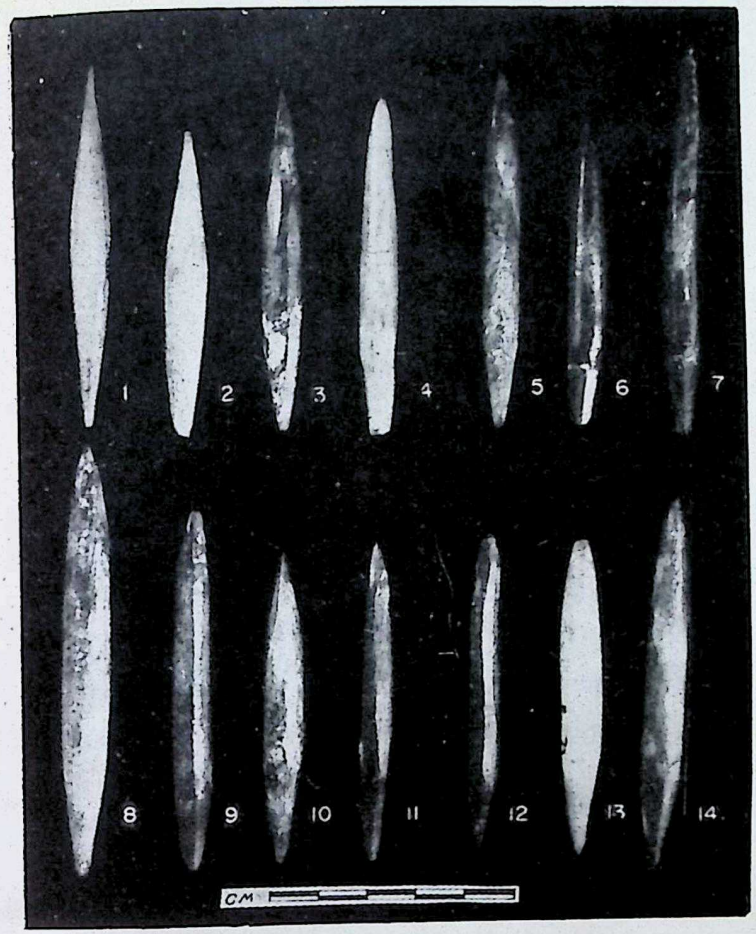


A



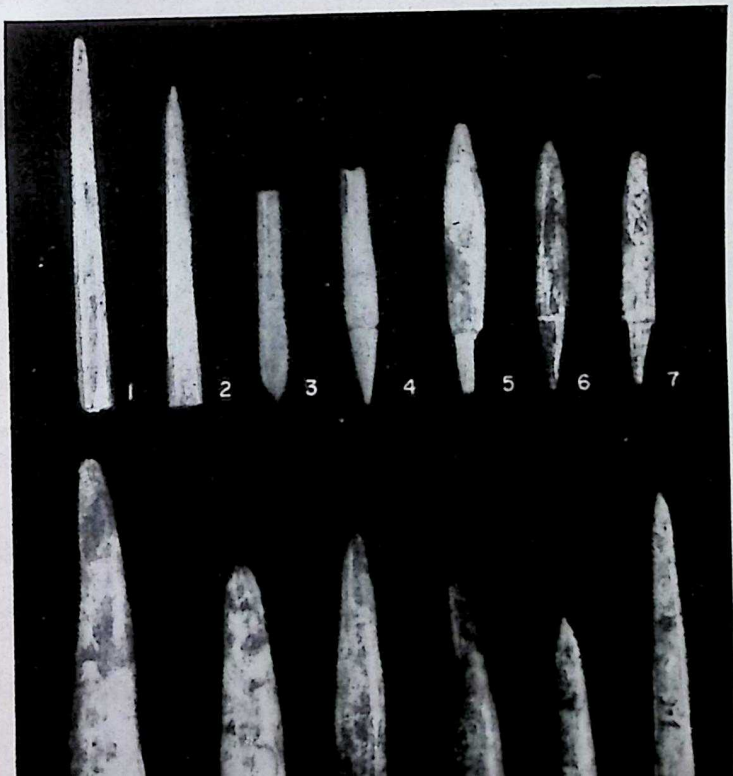
B

Piprahwa-Ganwaria: Terracotta objects.



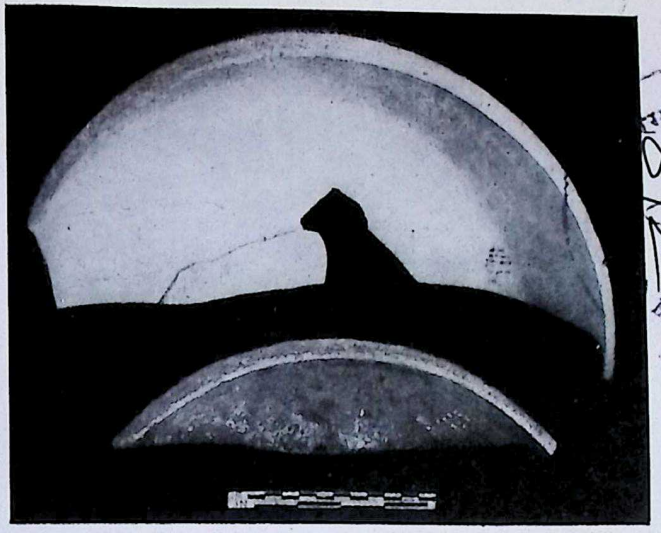
A

B



Piprahwa-Ganwaria: Bone points.

A



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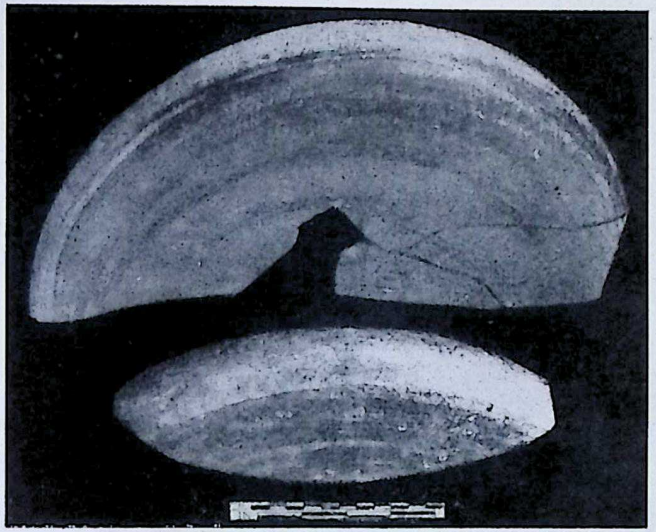

C

केन्द्रीय स्मारक पुरातत्त्वालय
8372

Ganwaria: A. Black-polished and painted pottery, B and C. Grey-ware dishes.

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294.34435
Sr 39d

K.M. SRIVASTAVA

Born on 21st September 1927, **Shri K.M. Srivastava** had his early education at Gorakhpur in Uttar Pradesh. He passed Master of Arts examination in History from the University of Allahabad in 1949.

After undergoing training in field archaeology in the Archaeological Survey of India, he was appointed in the same Survey in 1952. He actively participated in excavations at many important sites like Lothal (first Harappan site in post-Partition India), and Rangpur (both in Gujarat), Kalibangan (Rajasthan), Burzahom (Kashmir) etc. He was one of the members of the team which visited United Arab Republic in 1962 to salvage the antiquities of Nubia from the area to be submerged after construction of the Aswan Dam.

The posterity will, however, remember him for his work done on the identification of the ancient site of Kapilavastu, which has received world-wide acclaim.

Shri Srivastava was the leader of a nine-member team deputed by Government of India in 1982 to prepare a project report on the preservation of the great Angkor Wat Temple, a monument of international importance. With his established reputation in the field of excavation he was selected to head a team of thirteen archaeologists from India to undertake excavations in Bahrain in 1984. After having retired from the post of Director (Expeditions Abroad) in the Archaeological Survey of India, he is at present working on the *Apsaras at Angkor Wat* as a Senior Fellow of the Indian Council of Historical Research.

He has published several books, besides a large number of articles in important journals.

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